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SEPTEMBER 23, 1916

TEN CENTS

THE NEW YORK

# CLIPPER



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THE OLDEST AMERICAN THEATRICAL JOURNAL

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FRANK QUEEN, 1853.

NEW YORK, SEPTEMBER 23, 1916.

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## THEATRES HARD HIT BY CAR STRIKE.

ALL BOX OFFICES FEEL EFFECTS.

With the worst street car strike in New York's history facing them for more than a week theatre managers have been compelled to resort to unusual methods in their endeavor to bolster up box office receipts.

The managers are reticent about giving out actual figures, but it is safe to say the attendance since the strike was called has fallen off forty per cent.

The Shuberts come out with the statement that no other business has been so badly affected by the strike as that of the theatres. They point out that while the service on the surface lines is fairly good during the day it is nil at night, as few cars, if any cars, are run after dark.

To partially offset the disastrous effect upon the attendance at their various theatres in New York, the Messrs. Shubert on Saturday, Sept. 16, beginning at 7.30 P. M., inaugurated a free motor bus service, extending from Harlem to Thirty-ninth Street.

In these cars, each seating from twenty-four to forty persons, all those holding tickets for Shubert Theatres are transported, free of charge, to the various houses under the Shubert banner. The cars travel different routes, one covering the West side and the other the East side.

Charles Dillingham, manager of the Hippodrome, has resorted to the same method, and patrons of the big playhouse can go to see "The Big Show" at no transportation cost.

Probably no season ever started with better prospects than did the season of 1916-17. The early season's budget contained more meritorious plays of all descriptions than usual.

But the managers counted without their host. Their first set-back came from the infantile paralysis epidemic, and this was a host in itself. Then came the hot August, one of the hottest that New York has known in many a year, and then, to cap the climax, came the strike of the carmen.

Most of the managers agree that the business of the lower part of the houses is but little affected, and, generally speaking, the man who can afford to pay \$2 a seat either owns his automobile or can also afford, in a time like the present, to hire a taxi.

But with the upper part of a theatre it is different. The balcony and gallery are always the joy of a manager's heart. He figures that the orchestra will take care of itself, for there has been many a play that has not been counted a success, which has drawn good attendance in the \$2 seats.

Not so the balcony and gallery. The patrons of the upper part of the house are only to be seen in numbers at a successful play. It is the gallery and balcony patron who is affected by poor transportation service. He owns no automobile and cannot afford to hire a taxi. Therefore he stays at home—or, at least he doesn't go to the theatre. And by his absence that portion of the house by which a manager usually judges the drawing power of his play is empty, and that portion of the receipts which he counts as velvet is not his.

This, in a word, is what the strike has done for the theatre.

## ELMER ROGERS INDISPOSED.

Elmer F. Rogers, manager of the Palace Theatre, is indisposed, being confined to his home under the care of a physician, with a cold.

Nothing serious is anticipated, however, his return being expected in a few days.

## RUSH HAS NEW PLAY.

"Where the Rooster Crows," a new four act comedy, by A. R. Rance, and produced by Edward F. Rush, will open at the Playhouse, formerly the Fine Arts Theatre, Chicago, on Oct. 9.

The cast will be headed by Jeffrey Stein, and will be transported to the Windy City by special train.



EMILY HOOPER.  
Playing United Time.

## MCINTYRE AND HEATH FOR WINTER GARDEN.

McIntyre and Heath have been engaged by the Messrs. Shubert to appear in the new Winter Garden production now in preparation, and which is to follow the run of "The Passing Show of 1916."

McIntyre and Heath have been stars of their own company for a number of years, and this will be their first appearance at the Winter Garden, and the first time in many years they have been seen except at the head of their own organization.

## MAUD ALLAN ARRIVES.

WILL HAVE BUSY SEASON.

Maud Allan, the dancer, arrived last week on *The Lapland*. With her was Isolde Menges, a young girl violinist, who is to make her American debut under Miss Allan's direction.

Miss Allan will also direct the American tour of Leo, Jan and Michel Cherniavsky, Russians, who will make their New York debut early in January, at Carnegie Hall.

For her own presentation she brought with her the complete score of her new play-dance, "Khamma" composed by Claude Debussy, one of his latest works. It will be heard for the first time in New York, this season.

## PLAN TWO MORE B'DW'Y FILM PALACES.

CURIOSITY REGARDING OWNERS.

Before another year goes by Broadway, above Longacre Square, is to have two more mammoth theatres, capable of competing with the Strand and Rialto, if well defined rumors prove correct.

Those who propose to know something about the matter couple the name of B. L. Rothapfel with one, while it is strongly intimated that the Greater Vitagraph Company will build the other.

Much speculation is being indulged in regarding the success of any more ventures in this direction, and many persons predict a stormy time for the contemplated addition to Longacre Square's film row. It will be recalled, however, that when the Strand was erected at what was considered an enormous cost, the daring of its backers was looked upon as a piece of madness. The result proved they were correct though—as the venture has been a financial and artistic success from its inception. So it was, also, when the news spread that Rothapfel, fresh from his triumph at the Strand had interested capital to erect on the site of Hammerstein's famous theatre, a house which, so far, has proved the last word in picture theatres.

Both of these temples of amusement, situated within five blocks of each other, have proved big money makers, amply verifying the keen foresight of their promoters.

In view of the recent re-capitalization and increased activity of the Vitagraph forces, there may be some foundation to the report that that company will invade the Broadway theatre field.

Several times during the past few months stories have wafted up and down Broadway to the effect that Mr. Rothapfel and the Rialto were to part company. All of these have been emphatically denied by both sides, however.

From the viewpoint of an observer it would seem that the film firmament which casts its luminescence over Longacre Square could easily accommodate two stellar additions to Broadway's palatial play houses.

In the event that two new houses are built, the competition of first class moving picture theatres above Forty-second Street will be very keen, as it is becoming evident to theatrical managers that patrons are coming down town less and less.

Just where they will be built is another cause of much speculation, it being stated that several sites are being considered. One of them is on Broadway, and the other just off the big street.

When the Vitagraph gave up its lease on the Criterion Theatre it was reported that negotiations were under way for it to build a home of its own, but the rumor never materialized, although it is now stated that the only reason was failure to obtain a suitable site.

## CLEARERS RETURN TO WORK.

At a meeting of the local branch of the International Alliance of Theatrical Stage Employees held last week, the stage hands, property men, electricians and other branches, voted negatively on the resolution that they join the clearers, also members of the organization, in their strike.

The latter returned to their positions, accepting the scale of wages which they had previously turned down.

## STAGE HANDS WON'T JOIN STRIKERS.

WILL KEEP OUT OF RAILWAY TROUBLE.

ARE SATISFIED WITH CONDITIONS.

The street railway strikers will not be aided by the theatrical stage hands' union, despite rumors to the effect that the latter would be one of the first organizations to go out on a sympathetic strike. According to the reports, the International Alliance of Theatrical Stage Employees and Moving Picture Operators had already been selected as one of the organizations to be called out.

Frank G. Lemaster, general organizer of the International Alliance, discussed the situation Monday at his offices, 107 West Forty-sixth Street. His belief is that a strike is improbable, though he cautiously reminded his inquirers that "nothing definite" could be said.

The organizer said that the relations between his organization and theatre managers is so harmonious that every effort is continually made to preserve the *entente cordiale*.

"Strenuous pressure," he said, "would have to be brought to bear to prove to this union that it

should join a general walk-out in sympathy with the striking car men. As a matter of fact, it is almost certain that our local bodies would take no action unless they received directions from the American Federation of Labor.

"In that case, of course, we might follow the bidding of the major body, for organized labor is solely the loyalty of one worker to another.

"But so far as I know there has been no action taken by any officer of this organization leading to the question of a strike, and none is contemplated."

A discussion with several stage hands at different theatres brought out the fact that these workers were absolutely opposed to a strike. They gave as the reason for their opposition their belief that a walk-out by them could have but little bearing on the result of a car strike, and that it would deprive the public of its amusement, which they correctly hold to be a necessity.

## ACTORS AID STRIKERS.

INTERNATIONAL UNION GIVES BENEFIT FOR CAR MEN.

During the last week the Actors' International Union gave the first of a series of benefits for the striking street car men. Lyceum Hall, at Eighty-sixth Street and Third Avenue, was crowded with union men and sympathizers, who vociferously applauded the excellent bill.

The actors' union committee who arranged the benefits consisted of Harry De Veaux, Val Trainor, James L. Barry, John Donovan, Charles Dawley and William Bettke. The plan was formulated after conferences with Samuel Gompers, Hugh Frayne, William Fitzgerald and other labor leaders.

It is interesting to note that in its twenty-three years of life the Actors' International Union has given benefits for strikers in all trades, and has raised thereby over \$1,000,000 for support of union labor.

## OPERA COMPANY MEMBERS MARRY.

STAGE MANAGER WEDS CHORUS GIRL.

ALBANY, Sept. 16.—Two members of the San Carlo Grand Opera Co. surprised their fellow members this morning when they made the announcement that they were man and wife.

Benj. Alterer, stage manager, and Beatrice Diver, of the chorus, were the contracting parties, and they stole a march on their friends by slipping away at an early hour and proceeding to St. Augustine's Church, Waterford, where they were married.

After the matinee to-day there was a merry wedding party in honor of the bride and groom, which was provided by their friends.

## BROKER WEDS ACTRESS.

GROOM A TROOPER ON MEXICAN BORDER.

MOUNT VERNON, N. Y., Sept. 16.—Dorothy A. Foster, an actress, and Wm. H. Holden, who has been soldiering for Uncle Sam on the Mexican Border, were married here yesterday, the ceremony being performed by Mayor Fiske.

The affair was done in such a hurry that a little thing like a wedding supper with invited guests was not thought of.

Mr. Holden was one of those relieved of duty by the U. S. Government, and on his way from the Border he telegraphed Miss Foster to meet him yesterday at the Mount Vernon City Hall. They at once went to the Mayor's office, where his Honor performed the marriage ceremony in his shirt sleeves.

Mrs. Holden recently appeared in "It Pays to Advertise," and her husband is a broker.

## NEW UNION HILL TREASURER.

Norman Stein, familiarly referred to by many theatrical friends as "Bibb," is at present the treasurer of the Lincoln Theatre, Union Hill, N. J.

## "CANARY COTTAGE" FOR AUSTRALIA.

"Canary Cottage," Oliver Morosco's big musical comedy hit, which will be seen in New York early this Fall, is to have an Australian presentation. Hugh Ward, a well known theatrical manager in the Antipodes, will make the production in Sydney. The piece will not be rewritten or "adapted" to suit the Australian taste, but will be seen in its entirety as first produced in Los Angeles.



WEBER, BECK AND FRAZER.  
With Eva Tanguay Road Show.

## IRENE FRANKLIN TO STAR.

Irene Franklin and her talented husband, Burton Green, will be lost to vaudeville this season, for Miss Franklin is to be starred in a new play, with music, entitled "The Melting of Molly." The piece is by James Montgomery, and the music will be supplied by Mr. Green. The production will open in Poughkeepsie on Oct. 18, and later will be presented at the Princess Theatre in Chicago.

Miss Franklin says: "I hope the new piece will prove to be a comedy."

## "FLORA BELLA" IN CABARETS.

One of the sure indications of the quick success of the new light opera, "Flora Bella," now playing at the Casino, is the fact that the song hits of this dainty production are already a nightly feature in all the big Broadway cabarets and restaurants. The favorites are: "Flora Bella," "Give Me All of You" and "Creep, Creep, the World's Asleep."

## FUNMAKERS FOR CENTURY.

With the acquisition of Leon Errol, the Century Theatre can boast of a quintette of funmakers it would be difficult to duplicate.

Sam Bernard, Eddie Foy, Frank Tinney, Leon Errol and Marie Dressler form an unbeatable bunch of merrymakers, and Messrs. Dillingham & Ziegfeld should shake hands with themselves on the strength of having engaged them.

BOSTON OPERA CO.  
COMING TO N. Y.

MAX RABINOFF TO GIVE SEASON AT LEXINGTON OPERA HOUSE.

Max Rabinoff is to bring the Boston National Grand Opera Co. to New York for a second season. This engagement will be at the Lexington Avenue Opera House, beginning on Nov. 6. Last year Anna Pavlova and her Russian ballet were an important part of the organization when it appeared at the Manhattan Opera House under Mr. Rabinoff's direction.

Oscar Hammerstein built the Lexington, intending to give opera there after he had retired at the Manhattan by agreement with the Metropolitan Opera Company, but the courts prevented him from doing so because of his agreement.

Among the singers of the Boston organization are Mmes. Maggie Teyte, Louise Villand, Mabel Riegleman and Tamak Miura, sopranos; Marie Gay, contralto; Giovanni Zenatello and Riccardo Martin, tenors; George Raklano and Thomas Chalmers, baritones, and Jose Mardones, basso. Roberto Morazoni is the musical director.

Several novelties included in the advance prospectus are Dupont's "La Cabrera," Rubenstein's "Demon," Rachmaninoff's "Aleko," and Giordano's "Andrea Chenier." Other operas on the list are "The Tales of Hoffmann," "Faust," "Hansel und Gretel," "Iris," "Tosca," "Madama Butterfly," "La Boheme," "Fagliacci," "L'Amore del Tre Re" and "Rigoletto."

The length of the season at the Lexington has not been announced.

## RUSSE BALLET ARRIVES.

HEADED BY LOPOKOVA.

EXTENSIVE TOUR PLANNED.

Forty members of Serge de Diaghileff Ballet Russe Troupe arrived Sept. 17, on the steamship *Lafayette*. With them was Lydia Lopokova, who takes the leading roles with the ballet.

Adolf Bolm, premier danseur, was also on board. During the Summer he studied at the Aquatic Museum of the Prince of Monaco preparing a ballet which is supposed to take place under the sea. This ballet, "Sadko," which has never been seen in this country, will be danced to music from one of Rimsky Korsakov's operas.

Among others in the company were: Miles. Sophie Pflanz, Soklova, MM. Gavrilow, Kremmef and Pianowski. Rawlins E. Cottenet, one of the directors of the Metropolitan Opera Company, who accompanied the troupe abroad, and William J. Guard were also among the arrivals. The company will make an extensive tour of the United States and Canada under the management of the Metropolitan Musical Bureau.

Rehearsals at the Manhattan Opera House, under the direction of M. Nijinsky. The ballet opens for an engagement of three weeks at the Manhattan Opera House, Oct. 9.

## MILLER'S FACTORY BURNS.

SHOEMAKER SUFFERS HEAVY LOSS.

If you are a performer and are not well supplied with stage shoes you are liable to do a little gnashing of teeth for the factory of I. Miller on West Fifty-fourth Street, was burned the morning of Sept. 14.

The I. Miller concern is internationally known for the making of stage shoes, and is always kept busy turning them out for members of the profession.

The loss is estimated at \$20,000. Mr. Miller announces that half of the factory was destroyed and that work has been commenced on rebuilding. The concern expects to resume manufacturing in about four weeks.

## PARK PLACE THEATRE CLOSED.

The Park Place, Newark, N. J., playing International circuit, is closed this week. I. Kaufman was the lessee. The Harry Clay Blaney Co. is laying off. The house may be reopened for the season next Monday.

# VAUDEVILLE

## CYCLONIC EVA TANGUAY OFF ON COAST TRIP

Eva Tanguay with her Road Company of International Stars, opened her season at the Lincoln, Union Hill, N. J., afternoon Sept. 16, prior to a tour which will take the organization to the Coast. After an enlivening medley of numbers, rendered by Julius Lentzberg and his capable orchestra, a pianist of the long haired variety entertained with a repertoire of operatic selections, using at the close a rendition of Mendelssohn's "Spring Song" played with his left hand.

Leddy and Leddy, clowns from the former Hippodrome show, pleased with a fast and well arranged routine of acrobatic novelties, using just enough comedy to relieve the tension of their really daring work. This is an excellent turn and found instant favor with the large audience. The placing of Chas. I. Ross and company in the number three spot appears to be rather poor judgment, as this sterling actor, with his serio-comic playlet, would have fared better in the second half. The oft-seen sketch of the inebriated husband and his long suffering wife received plenty of laughs, however, and the audience rose to its more serious moments with full appreciation of the points.

The audience was worked up to a state of expectancy when the cyclonic Miss Tanguay appeared to close the first half of the performance. Her gowns are bewildering in their color scheme and distinctly original in their mode, displaying very effectively the shapely Tanguay nether extremities. After the eccentric comedienne had catapulted five numbers across the footlights, each with a change of costume, the fairly insistent applause led her to close part one of the program with the old familiar "I Don't Care."

Meredith and Brown, scheduled to open the last half of the show, were supplanted by C. and E. Wartana, a juggling pair. The man has rather an indifferent assortment of tricks, his best work being done in the manipulation of rubber balls, catching them in baskets placed on the front and back of his coat. The girl has nothing to do and lends little to the act as far as appearance goes.

Pure vaudeville entertainment of a most novel sort was furnished by M. Rudinoff, an artist whose clever hands outline pictures from the smoked surface of a highly polished enamel plate, using no colors. In order to fill out the time of the turn he has added an imitation of birds, closing with the familiar duet idea. His artistic work is immense, and he would greatly enhance the value of his offering by lengthening this portion of the act.

In selecting an act to bring the show to a semi-close before Miss Tanguay's burlesque on Salome, Mr. Morris showed discrimination in choosing Weber, Beck and Frazer, a three act with cabaret proclivities and a fair amount of entertaining ability. The boys have lots of so-called "pep," use a pleasing variety of numbers and work hard for approval. While individually, their efforts are not of the highest class, collectively they sing well and present a nice appearance. The member of the act using Irish dialect has no conception of the Irish tongue, and would do well to devote more study to this part of the act. The boys woke them up however, and the audience displayed no anxiety to get to Miss Tanguay's Salome, being loath to part with the trio.

Assisted by Chas. I. Ross in a travesty on "Salome," Eva appears to have forgotten the best part of her wardrobe, truly displaying her far famed "personality," not forgetting to mention the ever twinkling dancing Tanguay limbs. The travesty is only mildly amusing, and furnishes a rather weak finish to what cannot be called more than an ordinary show.

The scenic investment is elaborate and impressive, but the lines lack the proper amount of laughs although the offering must be recommended for its brevity. As the Tanguay Road Show stands, it could be greatly strengthened by the addition of one or two top notch vaudeville turns, a rearrangement of the bill and a proper attention to scenic dressing.

## NEW ACTS

### BESSIE CLAYTON & CO.

Theatre—Palace.  
Style—Dancing.  
Time—Twenty-five minutes.  
Setting—Special drops.  
Persons—Three principals.  
Wardrobe—Splendid.  
Dialogue—None.  
Construction—Proper.  
Action—Swift.  
Comedy—None.  
Estimated Value—Very high class.

Remarks—There are few who will argue the point that Bessie Clayton is not entitled to a place among the very greatest dancers in the world, if not actually the "American Queen of the World's Dancing Stars," as she is billed by the management, after seeing her new production. It is as her productions invariably are, a pure dancing act, but one that is in a position by itself.

Miss Clayton attempts no pageants, confining herself to infinitely clever toe dancing, in which she is ably assisted by Constantine Kobleff and Lester Shean.

Preceded by two clever violinists who appear from the side entrances, the raising of the curtain discloses Miss Clayton costumed as was the vogue in Elizabethan days, and engaged in a flirtation that affords a splendid opportunity for the famous toes of the danseuse to twinkle amazingly.

A special dance follows, and then Pierrot, with her support, which brings the act to an end. In this, the star actually jigs upon her toes.

Interspersed between the dances are a band of entertainers who justify their being with Miss Clayton by rendering Hawaiian music in a manner eccentric and highly individual. While Miss Clayton is changing they drum and fiddle and saxophone in a way that adds strength to a performance which, while it does not need it, is none the worse for their efforts.

Miss Clayton's new performance does not in any way injure her reputation as an artist of the highest calibre.

### "THE MAGICAL CITY."

Theatre—Palace.  
Style—Tragic sketch.  
Time—Twenty minutes.  
Setting—Studio.  
Persons—Seven.  
Wardrobe—Sufficient.  
Dialogue—High brow.  
Construction—Fair.  
Action—Slow.  
Comedy—None.  
Estimated Value—Hardly do.

Remarks—There is little doubt that Arthur Hopkins is sincere in his desire to present artistic offerings, but he would do well to confine his ambitions in that direction to the performance and staging of his vaudeville acts rather than apply it to the subject matter and lines.

In "The Magical City," his latest offering, originally produced at the Bandbox Theatre, the one greatest mistake is that the subject matter of the piece is above—or below, it's hard to tell which—the average vaudeville patron.

The scene opens in the studio of a chorus girl, pretty enough to have had an affair with a very rich man, from whom, though, she is now separated. With her at the time is a young man who keeps re-iterating so often that he is a poet that one unconsciously commences to believe him another sort of creature who has been given a fit name which also begins with the letter P.

While they are discussing the possibility of living upon the allowance still doled out to the girl by the millionaire, the latter enters and is shot dead by the self-styled poet.

This playlet represents worthy efforts wasted on an unworthy vehicle.

### ROSELIND COGHLAN CO.

Theatre—Proctor's Fifth Avenue.  
Style—Comedy sketch.  
Time—Fifteen minutes.  
Setting—Special set.  
Persons—Three.  
Action—Fast.  
Estimated Value—A fair act.

Remarks—Miss Coghlan plays the part of a stenographer who transforms herself from an old maidish type to a pronounced blonde in order to come up to the requirements of her new employer for a typist that is up to date. She does not confine her metamorphosis to dress and hair alone, however, for, when she applies the peroxide to her hair she also acquires a very choice vocabulary of slang which she directs at her employer as soon as she enters his office. It proves too greatly up-to-date even for him and, when he has an opportunity to leave the firm he does so, glad to get away from his gum-chewing aide. It is from this that the little sketch gets its title of "Too Much New Stuff."

The act is one that does not rise above the average in any particular. Miss Coghlan handles the two different types with skill, but her support, two men, is not so competent.

There is enough love interest between the stenographer and another member of the firm to furnish moments of sentiment and intensity.

### FERN AND DAVIS.

Theatre—Proctor's Fifth Avenue.  
Style—Comedy.  
Time—Fifteen minutes.  
Setting—Special curtains.  
Persons—Two.  
Wardrobe—Classy.  
Dialogue—Good.  
Action—Speedy.

Estimated value—A good feature.  
Remarks—This is an act that will please people who admire cleverness, for the manner in which Ray Fern and Marion Davis handle themselves will satisfy discriminating tastes.

The act opens in one, where both members of the team are afforded an opportunity to do some clever dialogue, and then changes to two. Fern stages a miniature minstrel show, playing end man and interlocutor alternately in a clever and satisfying manner. Burlesque is also indulged in, and the act closes with some songs and dances that mark Miss Davis as a young woman of ability.

### MOORE AND HAAGER.

Theatre—Colonial.  
Style—Singing, dancing and talking.  
Time—Fourteen minutes.  
Setting—Ordinary house drop.  
Persons—Two.  
Wardrobe—Evening clothes.  
Dialogue—Good.  
Construction—Excellent.  
Action—Fast.  
Comedy—Passable.

Estimated Value—A good dancing act.  
Remarks—As a singing and dancing specialty team, Moore and Haager should be entitled to a good position on any bill.

Their performance consists mostly of singing numbers, principally exclusive, with but one exception, a song called "Honky Tonky." The numbers are well put on and cleverly rendered.

Moore is of the old coon shouting vintage, who has brought his work up-to-date.

Miss Haager, as a singer of novelty material, while possessing only a fair singing voice, can render songs of this nature pleasingly.

Moore also tells a few old negro jokes that have seen better days.

As a whole they give a pleasing fourteen minutes of entertainment.

Miss Haager makes several changes of costume, all of pretty design.

(Continued on page 3.)

## FOREIGN NEWS

## LONDON AT A GLANCE.

"The Light Blues" will receive its London production to-night, with the following company: Albert Chevalier, Fred Lewis, Shaun Glenville, Rex London, Stanley Logan, K. Blake Adams, Jack Hulbert, Noel Dainton, A. Nicholls, John Perry, Aubrey Millward, Noel Coward, Fred Creasey, Cicely Debenham, Cicely Courtneidge, Nancy Lovatt, Phyllis Hughes, Joan Beryl, Stephanie Stephens, Mona Finucane, Madge Compton, Leslie Graham, Dux Davis, Alice Mansfield.

Another production announced for tonight, which may have an eleventh hour postponement, is "The Best of Luck," at the Drury Lane. There has been a lack of certainty on the part of the management in regards to the exact date of presentation, and a last minute postponement would not surprise me particularly, as "The Light Blues" production is positively announced. The company to be seen in "The Best of Luck" includes: May Fortescue, Simeta Marsden, May Hobson, Renee Mayer, Constance Hyem, Violet Blyth Pratt, Elizabeth Rosslyn, Madge Titheradge, C. M. Hallard, Langhorne Burton, James Leverett, C. Denier Warren, Edward Viner, Thorpe Mayne, George Elliston, and Robert Hale.

"Fair and Warmer" will be seen in London, under the direction of Alfred Butt and A. H. Woods.

"The Misleading Lady," which met with favor at the Royal, Manchester, its first English production, has duplicated its success at the Playhouse, here, opening Wednesday, Sept. 6.

The Gazette has announced that Edward Knoblauch, the well known American playwright, who recently became a naturalized British subject, has adopted the name of Knoblock.

"They Didn't Want to Do It," the new Spanish revue of Lew Lake, is down for production Oct. 2. Among the engagements for the company are: Charlie Rich, Elsie Roby, Forest Tell, Fred Malcolm, Claude Gardiner, Billy Phillips, Marie Terry, Nora Stockelle, Dorothy Wheeler and Hickey's Circus.

An Israel Zangwill sketch, "The Moment Before," begins a tour of the provincial halls Sept. 20.

The Allied Duo (Claire and Sadie), in "Convent Bell(e)s," are this week on the bill at the Regent, Salford.

The Two Mermaids continue at the New Bathing Pool, South Bay. They have three more weeks to stay.

The Sultan Brothers are this week trying to make 'em laugh at the Granville, Walham.

"The Sports' Depot," the vehicle which the Kavanaghs are now successfully presenting, will be seen next week at the Hippodrome, Mansfield.

Hanvarr and Lee, the well known globe trotters, are on the Bandman Circuit, through India and Ceylon.

The Palace patrons think pretty well of Bob Anderson and his polo pony, Bonita. They begin their last fortnight at this house Sept. 18.

The Yentoy Brothers are prominent on this week's bill at the Palace, Blackpool.

Rennie and Roxburgh write me they are doing well this week at the Palace, Maidstone.

The Manfuziang Manchu Troupe called on me last week and insisted on my seeing them at the South London. They practically kidnapped me, but they treated me so well and pleased me so well with their novelty act that I am willing to be kidnapped again. This week they are playing the Pavillion, Barnsley. Week of Sept. 18 they go to Euston.

The Four Clovelly Girls play the Tower, Blackpool, next week.

My friend Morris St. Clair is doing his novel ventriloquial act this week at the Palace, Bradford.

La Belle Nello is at the Palace, Weymouth, this week.

The Five Hollanders are at the Empire, Barnsley, next week.

The Sutcliffe Family opened week of Sept. 11 at the Empire, Ashton-under-Lyne. Next week they will be at the Empire, York.

Norman Field, in his act, "Frocks, Frills and Music," will be at the Alhambra, Barnsley.

Ellie Malpass is presenting her entertaining act at the Hippodrome, Bristol, this week. Colliseum, London, follows.

Flora and Alberta, in "Twists and Twirls," open Sept. 18 on the Macnaghten tour, after which they play the Olympic, Paris.

Sam Vasco, at the Hippodrome, Sheffield, last week, and found him the same mad musician. We met after the show, and over a glass of ale he told me he wanted to book the South of France, or any sunny climate for the Winter months, as he doesn't like to be in England in Winter time.

Met Albert Voyce in Barnsley last week (he was playing the Alhambra), and he showed a bunch of clippings praising his act. According to those notices he is certainly the man with the goods.

Gracie Grahame is back in London after two years in South Africa and Australia. According to the newspaper notices in her scrapbook, which she brought in to show me, she was a favorite, with a big F, in both countries.

Harry Lauder, who was beaten by Fred Walmsley in their recent golf match, said that in spite of the fact that it didn't cost him any money, he hated to lose the match on principle.

In the death of Capt. Basil Hallam England loses a brave soldier and the stage a clever entertainer. "Gilbert, the Filbert," as he was best known, was a pal of mine. Many a junketing party have we enjoyed together.

Basil Hallam Radford, to give his full name, was captain in the R. F. C., Kite Balloon Section, and was killed in an unlooked-for way. His balloon broke loose and was sailing toward the Austro-Hungarian lines. Acting quickly, Hallam threw all papers of military value into the British lines and attempted a parachute drop, but his parachute failed and he was dashed to the ground, breaking nearly every bone in his body.

News just reaches me of the recent death, in Glasgow, of William Glover, the well known Scotch manager. His father was for many years prominent as a manager in Scotland, and his grandmother was Mrs. Glover, a celebrated actress in the early part of the nineteenth century.

"This and That," Andre Charlot's new revue, is now in rehearsal preparing for an early production. The company includes: J. W. Tate, Clarice Mayne, Will West, Gerald Williams, Irene Magley, Mlle. Wania, May Robson, and Eileen Molyneux.

Alfred Butt will direct from his new office in the Garrick House, the following theatres: Palace, Empire, Gaiety, Adelphi, Victoria Palace, Globe and Queens, London, and Palace, Paris.

My old friend Tom Glibey is no more. He was

killed at the front by an enemy shell. Tom was T. J. Kildare in private life, and was a prince of good fellows. He was a versatile performer, and leaves many friends in and out of the profession.

Ina Claire is to appear in London under the management of Alfred Butt, just as soon as her engagement in the United States comes to an end.

The Gymnase Theatre, in Paris, has been leased by the Great Raymond for the presentation of his magical entertainment.

George Barclay is sole business representative for Henry Herbert.

Fred Wyld, of the Aston Bros., cyclists, believes in the adage, "If at first you don't succeed," etc. He has, for a second time, been rejected as unfit for the army, and contemplates trying again.

Fred Clements has engaged Arthur R. Carlton and Harry Whitty to play the ugly sisters in pantomime, at the Theatre Royal, Worcester.

Celest is on a provincial tour, and is playing Alhambra, Barnsley, this week.

The Military Board has rejected Bert Norman as unfit for service.

Dr. Walford Bodie writes me that he arrived all right in India and opened at the Excelsior Theatre, Bombay, under the auspices of the Bandman Varieties, Ltd., and scored an instantaneous success. Then he went to Calcutta, opening at the Empire to a packed house. The doctor modestly says that he is the most talked-of man in Calcutta, and sends clippings to back up his statement. Bos.

## ACTORS MAY BE BARRED.

ENGLAND'S ALIEN LAWS TIGHTENED AGAINST ALL BUT MUNITIONS WORKERS.

LONDON, Sept. 20.

Theatrical performers, musicians and singers may experience some difficulty in entering England after Oct. 1, owing to an amendment to the Orders in Council, by which written permission for admission to any part of the United Kingdom must be secured after that date, from the Board of Trade by all aliens other than those engaged in manufacturing munitions.

It has not been passed upon yet whether or not this applies to actors and theatrical persons, and it is hoped that a way may be found by which they can be exempted from its application.

## SEÑOR ECHEGARAY DEAD.

NOTED SPANISH DRAMATIST AND MINISTER OF FINANCE.

Special to THE CLIPPER.

MADRID, Sept. 16.—Senor Don Jose Echegaray, the foremost Spanish dramatist, and formerly Minister of Finance, is dead.

Senor Echegaray was born in Madrid, March, 1835. He served as Minister of Finance from 1867 to 1874, but is principally known for his plays, some of which have been translated into all the European languages. Jointly with the French poet, Frederic Mistral, he received the Nobel prize for literature in 1904.

Among his best known plays are "Folly or Saintliness," "The Mad God" and "Mariana."

## RAY COX A HIT.

(Special to THE CLIPPER.)

LONDON, Sept. 18.

A cablegram from London announces that Ray Cox, the American comedienne, opened as the principal fun maker in "With Flags Flying," the new revue at the Hippodrome, which was staged by William J. Wilson, an American director. The press accorded Miss Cox unstinted praise for her comedy work.

Besides playing the principal role, Miss Cox introduced her horseback riding vaudeville act, seen recently at the Palace Theatre.

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## ANSWERS TO CORRESPONDENTS.

## DRAMATIC.

R. C.—We have no knowledge of the present whereabouts of the party. Address her in our care and we will advertise letter in CLIPPER letter list.

F. H. A., Sioux City.—Information not at hand. Address Al. Jolson in care of the Lyric Theatre, Philadelphia.

F. B., New York.—See answer to F. H. A.

NATALIE ALT will appear Oct. 2, at the Palace.

"THE SILENT WITNESS" celebrates its fiftieth performance Sept. 21.

LESTER LONERGAN has written a play which may be produced by Amy Ricard.

JOHN T. MURRAY has signed for a prominent role in the new Winter Garden production.

"THE BEAUTY" is the title of a play by Rita Weiman, which Elisabeth Marbury will produce this Fall.

PEGGY O'NEIL, now playing in "The Flame," at the Lyric Theatre, has taken an apartment on Riverside Drive and become a regular New Yorker.

GARETH HUGHES, now appearing in "The Guilty Man," is under contract with A. H. Woods for a term of years and will not appear in "Major Pendennis" as previously announced.

EDITH RANDOLPH has been added to the company engaged by Helen Freeman for her new Nine O'Clock Theatre, the opening of which has been postponed until October.

MRS. FISKE returned last week from the Adirondacks, and held her first rehearsal of "Erst-while Susan" Sept. 18, preparatory to beginning her tour Oct. 2 at the Apollo, Atlantic City.

FLORENZ ZIEGFELD and wife, Billie Burke, accompanied by Ethel Barrymore, Mr. and Mrs. Gene Buck, Holbrook Blinn, and Helen Falconer, went to Boston Sept. 17, on Mr. Ziegfeld's yacht to attend the opening, in that city, of the "Ziegfeld Follies."

E. B. JACK has returned to New York.

FRANCIS POWELL has returned to New York from his home in Virginia.

PAUL GORDON will be seen on Broadway this month in the juvenile role in "Margery Daw."

REHEARSALS are on for "The Merry Wives of Windsor."

THE first performance of "Her Soldier Boy," now in rehearsal, occurs in Albany.

WM. HODGE, in his new play, "Fixing Sister," opens Oct. 2 at the Maxine Elliott Theatre.

"JUSTICE" opens Sept. 25 at the Bronx Opera House.

HAROLD DE BECKER has been engaged for a role in "Who Is He?" a farce now in rehearsal.

KIRAH MARKHAM has gone to Los Angeles, where she will be a member of the Little Theatre Stock Company.

BRIGHAM ROYCE, in "The Little Shepherd of Kingdom Come," is to be seen in New York this season.

MARIE SHOTWELL returns to the spoken drama next month in "Mockery," which Rush & Andrews will produce.

FORREST HUFF and FRITZI VON BUSING have signed with the Shuberts for one of their "Alone at Last" companies.

DAVE STAMPER is responsible for the music of the new Zeigfeld "Midnight Frolic," which opens, Sept. 26, at the New Amsterdam.

GEORGE PARSONS has signed with H. H. Frazer, for the leading comedy role in "Business Before Pleasure," put into rehearsal this week.

PAUL SCHINDLER has signed with Charles Dillingham as musical conductor of "Hip Hip Hooray," which goes on the road next month.

GEORGE ANDERSON has signed with the Shuberts for a leading role in "Follow Me," the new Anna Held musical show now in rehearsal.

ED. WYNN will continue as master of ceremonies at the Winter Garden Sunday concerts during the run there of "The Passing Show of 1916."

MRS. BEATRICE FORBES ROBERTSON HALE has leased her house in Forest Hills Gardens, L. I., to Dean Kirchway, of Columbia College, for the Winter.

CONSTANCE COLLIER will not go into vaudeville at present, owing to her engagement for Silvio Hein's production of "The Merry Wives of Windsor."

ESTELLE FREDERICK, who was one of the skaters in "The Big Show," at the Hippodrome, is now a cabaret girl in the second act of "The Man Who Came Back."

COAST AMUSE CO., of Asbury Park, amusement enterprises of all kinds, was incorporated at Trenton, N. J., Sept. 11, for \$75,000. Lee W. Berry, Myrtle C. Berry and Fred B. Burdge.

FREDERICK KAUFMAN, who has been stage manager with E. H. Sothern for sixteen years, will act in like capacity during Mr. Sothern's tour in "If I Were King," for the benefit of the British Red Cross.

S. JAY KAUFMAN wishes us to deny the report printed in several papers to the effect that his one act play, "Kisses," will be produced at the Little Theatre, San Francisco, under the direction of Reginald Travers.

LUMSDEN HARE has been engaged by William Faversham for the role of the General, in Shaw's comedy, "Getting Married," which will have its first American presentation in this city next month.

"ANN," an English success, is to have a production in this country.

"FRIEND MARTHA" is in rehearsal, under the stage direction of Edgar MacGregor.

ALICE BRADY has decided to cast her lot with the movies for this season, at least.

A. H. WOODS has acquired the rights to "The Knife," a new play by Eugene Walter.

LEO DITRICHSTEIN begins his Chicago engagement Oct. 1, at the Grand Opera House.

HARRY ASHFORD will play a leading role in "Who Is He?" an F. C. Whitney production.

WARREN BURROWS and wife, Leona Leslie, have purchased a Summer cottage at Freeport, L. I.

EDWIN CLAYTON has been engaged for the juvenile heavy with the "In Walked Jimmy" production.

CHARLES COMPTON returns from the West to begin rehearsals for a Broadway production next month.

VIOLA ROACH has signed with the Shuberts to play the role of Maggie, in the Western "Hobson's Choice" Co.

ESTELLE WINWOOD, who will play a leading role in "Hush," at the Little Theatre, arrived from England last week.

ALICE GALE will play the nurse in the screen production of "Romeo and Juliet," in which Theda Bara will be the Juliet.

MAGGIE CLINE was fined \$5 and costs while driving through Red Bank, N. J., for having the front lights of her car too bright.

ALICE GALE has been engaged to play the nurse in the Fox Film version of "Romeo and Juliet," now in course of preparation.

W. LAWSON BUTT has signed with Silvio Hein to play the role of Ford, in the forthcoming production of "The Merry Wives of Windsor."

"UPSTAIRS AND DOWN," under Oliver Morosco's management, comes to the Cort Theatre, New York, Sept. 25, after a week in Washington, D. C.

CATHERINE LEXOW, daughter of Clarence Lexow, of the Lexow Investigation fame, has signed with Selwyn & Co. for one of their productions.

RUSSELL SIMPSON and FREDERICK GUEST have been added to the cast of "The Semp," which will have its premiere Oct. 16, at the Apollo, Atlantic City.

ANNIE HUGHES has gone to the home of James K. Hackett and his wife for a rest, after her recent injury, which confined her to her home for several weeks.

CYRIL MAUDE will begin his preliminary tour of four weeks in his new play, "Jeff," Oct. 2, at the Empire, Syracuse, N. Y. Following the tour Mr. Maude comes to the Empire, New York.

DAISY DE WITTE, a discovery of F. Ziegfeld, will make her stage debut as one of the beauty bunch in the new "Ziegfeld Midnight Frolic," Sept. 26, at the New Amsterdam Theatre.

MRS. ED. WYNN, wife of the Winter Garden comedian and daughter of Frank Keenan, lost a valuable diamond bracelet last week in the Harris Theatre. It was a birthday present from her father.

THE STAGE CHILDREN'S FUND, of which Mrs. Millie Thorne is president, and Lee Shubert, honorary president, will hold a bazaar at the McAlpin Hotel Nov. 24, 25, for the purpose of buying a Summer home for the children of the stage.

## WYNNE PYLE.

**Theatre—Palace.**  
**Style—Piano playing.**  
**Time—Twelve minutes.**  
**Setting—Usual one drop.**  
**Persons—One.**  
**Estimated Value—Needs high class audience.**  
**Remarks—**Undoubtedly, Miss Pyle is a pianist of unusual mastery over her instrument, for she displays a technique capable of carrying her safely through the most difficult of piano scores. Whether or not she is quite as capable when handling works that demand an interpretative and imaginative temperament, though, she did not make clear, confining her program to numbers that demanded mostly technical efficiency.

The Palace audience received the act very cordially, demanding two encores. The patrons of that house are, however, of a class to which a program of concert music has more attractiveness than it does to the average vaudeville lover, and the act might not go so well in another house.

## RUTH ROYE.

**Theatre—Palace.**  
**Style—Songs.**  
**Time—Fifteen minutes.**  
**Setting—Usual one drop.**  
**Persons—One.**  
**Wardrobe—The best.**  
**Comedy—An abundance.**  
**Estimated Value—A hit.**  
**Remarks—**Ruth Royce's new repertoire is, in one particular, just like her old one. It's a sure hit. And her gowns, of which she has a change for every number, can be put in the same class. Thus, with the Royce personality, classy gowns and sassy songs, the act maintains the high level on which Miss Royce has kept it ever since she first appeared at the Palace two years ago.

Miss Royce has been very fortunate in the selection of her songs. The first describing the love making of a couple passing through a tunnel, the second, the amount of bad there is in every good little girl; the third, the youthful proclivities of aged Colonel Jenkins, and the last, the things she learned in a doughnut factory.

All put over with the usual personality of this young woman make an act that can claim a place with the best.

## JACK NORWORTH.

**Theatre—Colonial.**  
**Style—Singing and stories.**  
**Time—Twenty-two minutes.**  
**Setting—Ordinary house drop.**  
**Wardrobe—Walking suit.**  
**Comedy—Fair.**  
**Estimated Value—Excellent feature headliner.**  
**Remarks—**Jack Norworth returned to the seat of his success at this house, where his popularity and his absence in London for two years alone would have sent him over for a good sized hit. Under ordinary conditions Jack would not have fared more than good as the songs he selected for his reopening proved he has finally misjudged the American audience, his fault will most likely be remedied, as Jack is too good a showman to take any long chance.

Walking on the stage in a very English looking walking suit he first rendered a song about "London," following with one about the "Ten Bridesmaids," easily the best number he gave.

Then five or six stories about the conflict in Europe, told in a humorous way.

He finishes with an American song about "Grandma," and judging from the way it was received, Jack will do well to keep it in when he makes the required changes.

London hasn't taken from him the knack of knowing how to put over a song, in fact, it might be added that the trip has put the finishing touches to an already clever artist.

## LEW DOCKSTADER.

**Theatre—Palace.**  
**Style—Monologue.**  
**Time—Eighteen minutes.**  
**Setting—Stage drop.**  
**Dialogue—Funny and clever.**  
**Comedy—Plenty.**  
**Estimated Value—In class by itself.**  
**Remarks—**Lew Dockstader is still "The Boss," but he is now a new kind of boss, as Aaron Hoffman has written him a very clever monologue that gives ample opportunity for thrusts at Hughes, Wilson, and Bryan, and jokes regarding Col. Roosevelt.

Dockstader is now a white haired, high hatted, fat and fashionably dressed boss, just as though there was no such thing in the world as burnt cork. If you met him on the street you would pick him out just for what he pretends to be at the Palace.

"The President, the Governor and the Mayor, get paid, and 'the' boss works for nothing, but after a few years, though he had no salary, the latter always retires to his big estates," is one of his remarks.

All in all, Dockstader is a better boss in white than he is in black, judging by his reception at the Palace.

## PROCTOR'S FIFTH AVENUE.

WM. QUAIL, MGR.

The street car strike appears to have no influence over the patrons of Proctor's Fifth Avenue Theatre, for there were just as many persons standing up last Monday afternoon to enjoy the bill arranged by Manager Quail, as before the strike was declared. The reputation which this theatre has established, however, of presenting the best for the least, accounts for the unusual condition.

The program opened with the usual picture, and then disclosed Kane Brothers, acrobats of skill and speed. They pleased the audience with a good performance.

Morris and Campbell, a singing and dancing team, followed, and the applause they received attested their dexterity both as dancers and melody makers. Then came De Shelle and Archer, in a sketch, and Maleta Bonconi.

The latter young woman justified the opinion in which she is held by many admirers, for she is a violinist capable of very expressive playing, and whether it was a theme of shallow or great intensity, proved herself able to deliver it with true feeling and appreciation.

Perhaps the best act on the bill, however, was Helen Holmes and company, in a dramatic sketch that lifts one up and sets them down in a cabin on the plains, among folk who believe in administering the law without the aid of judges and juries.

Two ranchmen have fallen out and become enemies over the love of a girl and, when they meet on the road, one of them shoots the other. Friends of the latter capture the murderer, who was the rejected suitor, of the girl, and bring him to her home before slipping a noose about his neck. He denies he did the shooting, but his captors pay no heed to him. They are much astounded, though, when the girl comes in, says she saw the crime committed and that the prisoner is innocent, for the dead man had "drawn" first.

The point about the sketch which is unusual is then revealed, for, after the ranchmen leave, the girl, alone with the murderer, admits she lied to save his life. Asked why, she declares she did so in order that she might marry him and so legitimize a child which she expected, and of which the dead man would have been the father, had he lived. Upon being refused, she shoots him.

Harry Tighe and Sylvia Jason form a team, Tighe very large and Miss Jason very small, which wins many laughs owing to the difference in height between its members. With songs and patter, and an occasional dance, they hold attention for fifteen minutes.

The last act before a Triangle-Keystone comedy closes the bill is Muris, Weston and company, a dancing exhibition.

## PALACE.

ELMER F. ROGERS, MGR.

If any other evidence than the programs presented each week were necessary to prove the Palace the premiere vaudeville theatre of the world, it could have been obtained last Monday night, for, with the rain falling so hard that taxicab companies were making a fortune, a capacity audience filled that house to enjoy an extraordinary bill. Headed by Bessie Clayton, heralded by the management as "America's Queen of the World's Dancing Stars," and with Ruth Royce, Lew Dockstader and Charley Grapewin, following, the offerings fully repaid patrons, however, for braving the elements.

A kicking mule is always a laugh maker, especially when an attempt is being made to ride it. Therefore, Staine's Tan Bark Circus, which opened the bill, put the audience into good humor at once for it had an unridable mule. Needless to say the boys who attempted to reach its back went home black and blue in a dozen places.

In second position was Wynne Pyle, a concert pianist, who is just becoming acquainted with vaudeville audiences—and salaries. A detailed description of her act will be found under New Acts.

People have come to depend upon Charley Grapewin for a sparkling bit of fun, and, with Anna Chance assisting, he furnished it.

Miss Chance played the part of an adoring and jealous wife who insists upon her husband helping her clean house in order that she can keep him where she can be sure he won't flirt. To dodge this irksome job he phones a friend to send him a telegram, signed by his firm, directing him to go to Poughkeepsie. It arrives and, confident of its contents, he hands it to his wife when her suspicions are aroused. She opens it and reads:

"Stay at home and help your wife clean house." Vivacious as ever, Ruth Royce followed with a new repertoire, a further account of which will be found under New Acts.

In "The Magical City," Arthur Hopkins is offering another production that is aimed to please the artistic cravings of vaudeville lovers. It is doubtful if it survives long enough to please very many. Under New Acts a more lengthy description of it will be found.

There has never been but one "The Boss" in vaudeville, and Lew Dockstader is still portraying him, but with new jokes and observations. These will be more fully described under New Acts, as Aaron Hoffman has turned out an unusually clever monologue for the inimitable former minstrel.

Bessie Clayton was in the next position, assisted by two male dancers in an exhibition of dancing that could be provided only by one of the world's greatest toe artists. A band of entertainers aid her with eccentric music. As Miss Clayton's act is a new one a further account will be found among the new acts.

Although occupying the end position on the program, Mildred Macomber and her dancing pantomime, entitled "Holliday's Dream," won applause that was well deserved.

Holliday, on his way home, presumably after having enjoyed a liquid banquet, falls asleep in the park and dreams that he sees a score of bar-skinned and wonderfully formed girls diving into a nearby fountain. So fascinated is he by their charms that he plunges in himself, after having been lured to the brink of the fountain by Miss Macomber in a series of dances that would make a statue sit up and take notice. The plunge into the water serves to awaken him, and he continues his way home.

There was not an act on the bill that was not accorded hearty applause by the audience, and Miss Clayton was forced to respond again and again before being allowed to retire.

The usual Pathe moving picture review opened the show, and was exceptionally interesting.

The Palace well deserves the title which it has won as the world's foremost vaudeville theatre. Such bills as it offers would win the same for most any house.

**THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7.  
BE SURE TO ORDER YOUR COPY IN ADVANCE.**

## AMERICAN.

CHAS. POTSDAM, MGR.

Despite the heavy downpour of Monday night, a comfortably filled house viewed the vaudeville entertainment for the first three days. Moore and Gerald, two performers of the English type, showed a queer jumble of singing, dancing and acrobatics. The boy possesses a fair voice but lacks delivery and presence.

Sidney and Townley present a good routine of fast dancing numbers, dressing neatly and working with a certain ease. A most unique close of a burlesque dance, exceedingly well done, sent this team off to a generous hand. The woman's song number could be easily dispensed with.

"The Confession," billed as a "gripping dramatic playlet," with Dena Cooper and company, failed to live up to its programmed description. Miss Rogers speaks her lines without expression and with an annoying inflection, a fault she should strive to remedy at once.

The two male members of the cast handled their roles satisfactorily. The idea is trite, the lines of the clap-trap, melodramatic sort, and there is a ridiculous superabundance of gun handling. The setting is effective, but a trifle gaudy in its general scheme.

Two young ladies billed as Earl and Sunshine followed the dramatic effort. In their first number, one did an excellent "boy," but her partner is too big to essay the "sweet girlie" type. A song by the taller member of the act could be very well left out. The turn showed flashes of clever character delineation, but the material and manner of handling leaves room for much improvement.

The bright spot of the first half is furnished by the Philippi Four, worthy of a better position on the bill. Two men and one woman, looking the acme of class supply the musical background for the display of the fourth member's singing talents. She handles perfectly three well chosen numbers, and looked stunning in her various gowns. The piano, violin and cello rendered an operatic repertoire which showed the performers masters of their respective instruments. This is indeed a highly entertaining specialty and could play on most any bill. The turn pulled down a good sized hit.

Opening the intermission, Dave Thursby, English character comedian, made instant friends with the American regulars, and registered solidly. His songs and characterizations are away from the usual run of this type of act, and the burlesque ballad finish brought him back to recite a comic set of verses. Thursby has much natural repose, and with the best kind of material, should be heard from.

The feature of the show, the Kinkaid Kilties, pleased with their Scotch revue. The members of the company, eleven in all, work hard individually and collectively, the girls being pretty and imbued with the necessary "pep." The sword dance is especially well done, and the work of the tall fellow with the bass drum deserves a word of mention. His manipulation of the stick is remarkable. The female "comic" of the act drew plenty of laughs, but a slight toning down of her methods will help to increase her usefulness as the comedy relief. This act scored a distinct hit.

Fields and Halliday, with their travesty on army life, held down the "difficult" spot in good shape and left them laughing. Fields shows long experience in his line of work, and timed his laughs to a nicety. He works with ease and security, and gets every point over without any trouble. The straight looks well and has most pleasing personality. In the clean up spot, Fields and Halliday more than held their own.

Volgas and Girdle are top notch equilibrists, and possess merit enough to close any show on the big circuits. Their appearance is clean and pleasing, and the man's work classes with anything of a similar nature in vaudeville. His balancing feats with the teeth are wonderful, and his assortment of tricks of the most difficult nature.

This is really a big time offering in every sense of the word. Volgas' closing stunt of supporting solely by his teeth two persons seated in a heavy chair, furnishes a real thrill.

"Bucking Society," a two-part Keystone, proved a good comedy, with situations that sent the audience home in a good frame of mind despite the torrent that was falling outside.

## COLONIAL.

ALFRED DARLING, MGR.

This house, the last of the Keith string to start for the season, had a very auspicious opening Monday, Sept. 18.

In the evening the house was a capacity one, and the bill presented set a good mark for Manager Darling to beat.

During the Summer some very extensive alterations were made, the house being entirely renovated from cellar to garret. Old gold and red is the color scheme.

The Alexander Bros., a team of ball bouncers, drew the honor of starting the ball rolling for the season of 1916-17, and set a lively pace. The boys handle the balls in a clever manner, always having them under control, and doing almost seemingly impossible stunts with them. They made a decidedly good impression.

George Austin Moore and Cordelia Haager made their first appearance here since doubling up, and scored heavily. (See New Acts.)

Then came the real wallop of the program, when Ed. Flanagan and Neely Edwards put on their screamingly funny skit, "On and Off." The boys "knocked them cold" Monday night.

Leo Beers, with his piano song readings, followed and kept up the good work. Beers is an artist all through, never letting up on his audience and keeping them with him during his entire act. He has made a good selection of songs, principally his second number, that went over for several bows.

For an artistic hit Eduardo and Elisa Cansino were never even questioned. If there is ever to be a dance contest this talented pair would most likely have an easy time in showing that Europe has never sent a more talented couple. Of the five dances shown, "The Whirlwind Trot" was the best liked. The costumes worn by Madame Cansino were all latest creations. They were a solid hit.

Dorothy Toye had no trouble in convincing that she still retains her remarkable two grand opera voices. She put over five songs in a delightful way, scoring solid with "Laughing Eyes" as a duet.

Stan Stanley and his family continues to please with the same performance and, as usual, was a "knockout."

Making his first appearance after a two year trip in London, Jack Norworth was given a very cordial reception. Jack is the same clever showman of old, a little changed in appearance, somewhat English, but the talented singer of character songs has missed a little on his selection of songs. Anyone with less ability than Jack would have fared rather badly. As it was the audience didn't judge so much his material, as they were glad to welcome him back. (See New Acts.)

Camilla's birds, worked by the madame herself, held down the closing position, putting the birds through many difficult and amusing stunts to several bows.

## JEFFERSON.

W. H. RAYNOR, MGR.

The grand Fall opening at the Moss houses is on for week of Sept. 18, and the Monday matinee at this house saw big attendance in spite of the raise in prices which went into effect on that date.

The opening number was furnished by Laypo and Benjamin, who proved to be a pair of acrobats *par excellence*. One works straight and the other comedy, the latter opening in one with one verse of a song. Then goes to full stage with trappings for the act. They do an exceptionally good routine of difficult stunts, and the comedian's funny stuff is judiciously introduced at such times as they each need rest. They finish strong with the straight doing a backward drop from a high pedestal to hands on a table. They scored a sure fire hit.

Smith, Keefe and Shaw, in number two position, offered a fair act. They open with a song and then, with one man at the piano, the woman and other man sing a duet. There is a piano solo by the pianist, a song by the woman and a trio finish. The man at the piano plays well, but the trio is short on voices, the woman alone possessing a fair singing voice.

Weber and Williams, two men, a straight and Dutch comedian, open with song by the straight man. Then follows some comedy patter which goes to a medley, in which they each take part

and they finish with a dance. They were fairly well received.

"The Bank's Half Million" is a rather talky sketch, which aims to be a moral for banks and other corporations which believe in small salaries, but it lacks a punch. The main idea is a bank's director's meeting, which has been called by the paying teller. There were six men and one woman in the sketch.

Charles McNaughton substituted for Big Kelly Forrest at the first show, and scored a success with his talk. He is just a little different as a monologist, and the recognition accorded him was well deserved.

The Moratti Opera company, three women and two men, proved a capital number, and was one of the hits of the bill. They sang several operatic selections, including the march from "Faust" and the sextette from "Lucia." The soprano, baritone and tenor, have very good voices, and the blending of the five voices is excellent.

The Imperial Hawaiians, six men and one woman. The men play various stringed instruments slightly resembling the guitar and mandolin in appearance, but greatly resembling them in music. The woman does a Hula dance and one of the men sings a solo in a richly resonant baritone voice. They scored the big hit of the bill.

Anthony and Mack (two men) proved, in closing position, that they have a strong two man act. They do a straight and an Italian and a lot of sidewalk conversation stuff. They finish with the straight playing an Irish jig on a tin flute and the Italian dancing to the music. They were a pronounced hit.

## CITY.

SAM FRIED, MGR.

A fairly well filled house on Monday afternoon received the disappointing news that Harry Breen, nut comic, would not appear owing to illness.

Edgar Berger and company opened. The head balancing work of the man is excellent, while the "co." a girl, offered a neat toe dance. The finish, with Berger doing some really difficult head twists and spins, caught the fancy of the Monday audience, which applauded generously.

Greenley and Dayton are pleasing dancers, and their conversation, carried on in German, French and Yiddish, tickled the representatives of those races present. The individual stepping classed with the best of its kind, but the slow double dance should be quickened up.

Billed as "Two of a Kind," a girl and boy team opened with some rather amusing cross-conversation, the young man essaying a fly comic of the Harry Fox type. A little repose would help him immensely in putting the "wise cracks" across, and he should refrain from fooling with his collar so much. One gets nervous watching him. The girl does quite a cute "tin soldier" number, and looks really fetching in her costume. The boy should develop into a light comedian of real ability with further playing.

Following the film, a musical tabloid, "The Red Heads," held the stage for a little over thirty minutes. Five principals and a chorus of six girls, picked out, apparently, not for their pulchritude or ability, but because of their hair, form the company. The juvenile looks well, but could handle his lines better, while the ingenue is sweet to the point of attractiveness, and wears her clothes as though she was used to them. A gown revue showed some excellent effects in the latest modes, and appealed particularly to the feminine element.

A female impersonator of considerable ability and most pleasing voice scored the first solid hit of the show. Francis Renault sang four numbers, with a change of gown for each, but could not resist the temptation at the finish to let the audience in on the fact that he is a regular man, by making a brief speech in a loud, coarse voice.

Bert Leslie and company hold down the stellar position in real big time style, and lent an atmosphere of class to the proceedings.

An act which, placed in earlier position, would have fared better, is Scar Ploff and Ivan Varavara. The boys are not nearly as bad as their names sound. Dressed in Russian costume, one of them renders four numbers in a really well trained and melodious voice, accompanied by his partner on the piano.

The vaudeville portion of the carnival bill brought to a close by Booth and Leander, a cycling team.

## CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF  
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## NEIGHBORHOOD HOUSES PROSPEROUS. NEW ACTS IN CHICAGO

## EVEN WARM WEATHER CAN'T HURT THEM.

## BETTER ATTRACTIONS DRAWING CARD.

CHICAGO, Sept. 18.

Neighborhood theatres seem to be the best drawing cards in Chicago at present. Not but that the Loop houses are doing a business which managers admit to be fair, but the real money getters seem to be outside of the downtown district.

This is accounted for by managers through the fact that Chicago is spread out over a large area of ground, and drama patrons who reside at some distance from the centre prefer to go round the corner, or at least a few blocks, to a neighborhood house and see a play acceptably done, to journeying several miles to a two dollar house.

Neighborhood houses gained a firm hold on the affections of Chicago theatregoers last season and, from the way they are being patronized at present, it seems a sure thing bet that they are to grow in popularity. A visit to a number of them recently, on the same evening, disclosed several in a sold out condition and the rest well filled, despite the fact that the night was a warm one and uncomfortable.

Managers of the houses, however, said that their being filled on that particular occasion was not in the least out of the ordinary, and that they looked for a season of unusual prosperity.

Producing managers have not been slow to detect this fact, and a general and constant improvement is noticeable. This is so marked that a comparison between some of the offerings in neighborhood houses to-day and those of two years ago are almost ludicrous.

The neighborhood house manager has learned, though, that his patrons want good productions, he is demanding them and, evidently, is getting both them and the money, for good productions mean good box office receipts.

With "The Blue Paradise" in the Chicago Theatre and "Please Help Emily" starting at Powers' to-night, all Loop theatres have opened with the exception of the Blackstone, which opens next week. Only one Loop house could not stand the gaff of the new season, as more was expected of "Margery Daw," at the Princess, than materialized.

A peculiar interest centres in Saturday night's re-opening of the Chicago. This house is really within easy reach of all parts of the city, yet the public, for some inexplicable reason, looks upon the house as being out of the way. A fortune was spent in redecorating the interior last season, but the location, combined with the fact that the house had been the seat of burlesque for some time, made it impossible to arouse interest in attractions like "Ruggles of Red Gap," with Ralph Herz, and "Experience," which proved a record breaker at another local Shubert house.

Now "The Blue Paradise" has come to the Chicago, with Cecil Lean and Cleo Mayfield heading the cast, surrounded by Vivienne Segal, Hazel Cox, Harold Crane, Frances Pritchard and Teddy Webb. Cecil Lean has been a favorite in this city almost since he was a chorus boy, known as Cecil McLean, at the old La Salle Opera House. Attractions at other Chicago theatres are:

ILLINOIS (Rollo Timponi, mgr.)—Mitsi, in "Pom Pom," third week.

POWERS' (Harry Powers, mgr.)—Ann Murdock, in "Please Help Emily," first week.

OLYMPIC (George C. Warren, mgr.)—John Mason, in "Common Clay," third week.

COHAN'S GRAND (Harry Riddings, mgr.)—"The Cohan Review 1916," fifth week.

GARRICK (John J. Garrity, mgr.)—Lew Fields, in "Step This Way," sixth week.

CORT (U. J. Hermann, mgr.)—"Fair and Warmer," seventh week.

LA SALLE (Harry Earl, mgr.)—"Where Are My Children?" (pictures), eighth week.

COLUMBIA (E. H. Woods, mgr.)—Week of 17, Sam Howe's Show.

HAYMARKET (A. H. Moeller, mgr.)—Week of 17, U. S. Belles.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 17, Frank Finney.

GAIETY (R. S. Schoenecker, mgr.)—Week of 17, Follies of Pleasure.

ENGLEWOOD (J. W. Whitehead, mgr.)—Week of 17, Cherry Blossoms.

BLACKSTONE, PRINCESS.—Closed.

NATIONAL (J. P. Barrett, mgr.)—Week of 17, "The Other Wife."

IMPERIAL (Will Spink, mgr.)—Week of 17, "Seven Keys to Baldpate."

Sept. 25—Thomas W. Ross and Maclyn Arbuckle, as co-stars, will appear at the Blackstone in a new comedy by George V. Hobart entitled "What's Your Husband Doing?" Jeanne Eagles, Viola Gillette, Eileen Errol, and Frances von Waldron, will be in the cast.

Oct. 1—Leo Ditrichstein will open at the Grand in Frederick and Fannie Locke Hatten's comedy, "The Great Lover."

Oct. 1—"The Princess Pat," with David Quixano, Helen Morrill, Al. Shean, Louis Cassavant, and others in it, will open at the Garrick.

Oct. 2—Emily Stevens, in "The Unchastened Woman," will re-open the Princess. H. Reeves Smith, Hassard Short, and Emelle Pollini, will be in the cast.

Oct. 9—The Playhouse, now known as the Fine Arts Theatre, will resume its career as a headquarters of the drama, with a comedy, "Where the Rooster Crows," by A. N. Ranee.

## "QUEEN OF SHEBA" MAKES HIT.

A great deal of credit should be given J. Paley and Jos. Kessler in producing "The Queen of Sheba," as they spared no expense in their production, at the Empire, last week. The wardrobe was good and the scenery pretty. There was a chorus of six girls and six men. Mme. Zeibel was in fine voice, and made a splendid appearance. She was ably assisted by Mr. Auerbach, Mme. Augenblick, Mr. Wintrob, Mme. Fine, Mr. Melzer, Mr. Augenblick and Mr. Erling.

This is the third successful week of the current season, and judging from present conditions, it looks as if "Yiddish stock" is in Chicago to stay.

## LOOP THEATRES REDRESSED.

Just as Chicago homes are gradually becoming more ornate in all sections of the city, local theatres are assuming more elaborate appearances.

The old Loop theatres have been brightened up in a way that leads one to seriously doubt that they have served the public for a long term of years. Perhaps the elaborate fittings of popular priced vaudeville theatres and moving picture houses in the outlying districts has something to do with the manner in which the older houses are "sprucing up."

## COOL WEATHER A BOOM.

A trip to Loop box offices during the cold weather spell late last week revealed the fact that shows which had been doing fairly well were selling out like hits, while those which had previously been blessed with hit labels were unable to accommodate patronage.

After all, the weather is a determining factor in the success of shows, quality taking a second place to climatic conditions. The fluctuating weather of a city like Chicago probably accounts for the fluctuating show market.

## WEST SIDE HAS RIALTO.

Never since the old days of the ten-twenty-thirty has Chicago's West Side borne such indications of prosperity. Within a radius of one block, the Madison and Halstead Street centre has five big houses devoted to popular forms of entertainment.

While the Loop has no theatre for foreign plays, this section has a first class Jewish stock company, in addition to the regular run.

It is not often that Chicago produces a vaudeville act which meets the exacting requirements of big time without a preliminary tour of medium houses, but such has been done two or three times recently.

Grace Carita and William B. Howland displayed a new act at the Lincoln last week which could adorn a big time bill. It is called "Luzon Love," introduces songs and talk, has special scenery, fine costumes for the lady and special songs well put over. Grace Carita has been with Henry W. Savage in recent years, and William B. Howland is best known for his work in "The Red Mill" and "September Morn."

W. O. McWatters and Mae Melvin were seen at the Lincoln the last half of the week, with a new act called "The War of Wits," which will unquestionably carry these stock people to the better time.

Otto Koerner is a new face in mid-West vaudeville, and his act, not so new, is scoring a hit. His offering is a comedy farce, now entitled "The Automobile Dealer."

Charles White is at the Avenue this week offering an act new to vaudeville. It is along the same lines employed by other notables of the prize ring to get easy money. Sam Kramer got after Nate Lewis and arranged this engagement, booking White through Will Cunningham, of the Associated agency.

"Anderson's Revue, 1916," the chorus girls of the Boston Oyster House Revue, with new principals, played the Academy the "last half" of last week, and gave flash and girls to that house to an extent that drew capacity business. There are ten attractive young women whose charms are not concealed.

Sullivan and Mason offered their new act at the Great Northern last week, and the splendid comedy, which has been interwoven with their delightful singing, makes a combination which assures the big time for these boys. Sullivan and Mason had the longest route issued by the W. V. M. A. last season.

"September Morn," "Just as good as new," is at the Victoria the early part of this week, and goes to the Crown the "last half." It is a production which has just been re-organized, after making the Pantages and Middle West Loew time last season. Several of the former members of the cast are retained.

"Little Miss Up-to-date," a new act of Menlo Moore, Inc., opened at the Lincoln Theatre the "last half" of last week. Doc Baker and Elaine Juliette are featured. Doc Baker was in a Halton Powell tabloid last season, and Miss Juliette is best known through her connection with Ray Raymond in a revue at Green Mill Gardens last summer.

## VAUDEVILLE ACT GROWS.

"Somewhere in France," a new show, by William Single, which is an elaboration of a vaudeville act, is being rehearsed in Chicago. It plays out of town next week, later going to the Imperial for a week. The piece is a very big production of the melodrama kind, which I. M. Weingarden is putting out. The cast includes: Frank Wilson, Lester Mitchell, A. Zimmerman, Beatrice Harise, Gerald Powell, Fred Monley, Lew Streeter, L. M. Bryan and William Single.

## MUSICAL SHOWS HAVE THE CALL.

That musical shows are coming back to the favor in which they were once held in Chicago is demonstrated by the fact that four big shows of this type are now holding the boards—"Step This Way," at the Garrick; "The Blue Paradise," at the re-opened Chicago; "The Cohan Review 1916," at the Grand, and "Pom Pom," at the Illinois. When it is noted that only seven first class theatres are in operation within the Loop, four out of seven marks a big percentage.

## NEW HOUSE NEARLY READY.

The Rialto Theatre, Jones, Linick & Schaefer's newest playhouse, will be completed early in November, and the opening is expected to occur Thanksgiving Day. It will play vaudeville booked by the Marcus Loew Booking Agency.

## PLAYERS

## STOCK

## COMPANIES

STOCK MANAGERS  
REFUSING PLAYS  
SEEN IN FILMS.

Playwrights who have in the past drawn large incomes from the presentation of their works in stock have been much perturbed since the opening of the Fall stock season over the fact that, by turning their works over to moving picture manufacturers for film purposes they have practically made them valueless for stock purposes. In other words, many of them feel that they have killed the goose that laid the golden egg.

When motion pictures first attained such popularity that their manufacture began on a large scale, efforts to gain the film rights of plays then earning large amounts for their authors were made. But the authors held off from year to year until the offers became so great, as the available supply of plays was cut down, that they could no longer refuse. Then they surrendered in a bunch, and play after play that had been appearing in stock was turned out on the celluloid tape.

In doing this, of course, some of them were convinced that the amount they received for the film rights was greater than they would derive from its continued presentation in stock, but others did not look that far ahead and believed that, after the film had been shown, their work would command the same value as a stock attraction as it did before.

The opening of the Fall season has shown this to be a false calculation, for stock theatre managers all over the country have been refusing to put on plays which have ever, even a year or more ago, been seen in film houses. They argue that the thing which made the play valuable to a film producer was the name of the piece, for most of the plays used in stock houses were those which, at some time or other, scored a metropolitan success. "The Third Degree" is an example.

The name, though, was what made the piece of value to the stock managers, and the complaint that is being made is that the drawing power of a play which appears in film is lessened as far as stock houses are concerned, for both types of entertainment draw their patrons from the same class of theatregoers, and, once having seen a play in film, a patron hardly wishes to see it again, even though it is presented by real actors.

Thus, many playwrights are now rather sore at themselves, for, by letting their works for film purpose, they have ended their usefulness as stock attractions.

## CELEBRATES THIRD YEAR.

DENVER, Sept. 18.—The Denham Stock Co. here has achieved a record for stock, so Manager O. D. Woodward declares. The company celebrated its fifteen hundredth performance recently, and in its not quite three years this organization has not closed a single week.

Vera Finlay has been with the company for seventy-nine weeks, but Albert Phillips, leading man, is a recent acquisition.

## STOCK CO. FOR SAN DIEGO.

SAN DIEGO, Cal., Sep. 18.—Negotiations are under way by which Oliver Morosco will probably establish a stock company here at the Strand. There has been a scarcity of road attractions, and a good stock company should prove a paying proposition.

Arrangements have been made to have the company lay off on dates of road show bookings.

## LEAVES STOCK RANKS.

Minna Phillips, after ten years in stock with Corse Payton and company, has left that field to accept an engagement in musical comedy. She opened last week in "Katinka," at the Shubert, Boston.

JOSEPH DE STEFANI is working very hard at Voluntown—the new studio location of the Classic Pictures Co.

## DAVIS STOCK CO. OPENS.

## PLAYS FAIR WEEK AT LOWVILLE, N. Y.

The Walter Davis Stock, the third of the Davis attractions, opened fair week at Lowville, N. Y. Adam W. Friend is manager of the company, as well as general manager of the Davis attractions. The cast is headed by Walter Davis, supported by Freda Tymerson and a company including: Ilroy Elkins, second business; Carrol O. Berry, juveniles; Willard Robertson, characters; William Kinsella and Joseph Flynn, general business; Rose Millen, second business; Louise Robinson, characters, and Florence Curtis, ingenues. The plays produced under the direction of Willard S. Robertson include: "House of Lies," "Bachelor's Honey-moon," "The Turning Point," "Mam'zelle," "The Light That Failed," "My Mother's Rosary" and "Driftwood." Arden E. Page is in advance, and Henry T. Jackson, carpenter, has joined for the rest of the season. Howson C. Taylor is the property man.

## NEW ORPHEUM PLAYERS OPEN.

READING, Pa., Sept. 18.—The Orpheum Players opened to-day at the Orpheum Theatre, the last house here to open its season. The initial attraction was "A Pair of Sixes," to be followed next week by "The Law of the Land."

Harry A. Bond and Florence D. Norton are playing leads and in their support are: Sumner Gard, comedian; Wm. Thompson, characters; Arthur R. Edwards, juvenile; Paul Schwager, light comedian; Nan Crawford second woman; Anna Athey, female characters; U. Marie Hodgkins, ingenue; J. Russell Webster, stage manager, and Chas. D. Pitt, stage director.

## THAT'S WHAT THEY ALL SAY!

DEAR CLIPPER: Thanks for putting ad. in on wire. To show you how quickly your publication works, I got a man Thursday and the ad. appeared Wednesday. That's going some. I wired two agents in New York, thinking I could get a man quicker that way. Nothing doing. So at the last minute I fell back upon the only reliable source. Yours truly, WM. KRALCE.

## PLAYING RETURN DATES.

After finishing sixteen weeks, opening Decoration Day and closing Labor Day, at Junction Park, near Pittsburgh, Pa., the Columbia Stock Co. is back in its old territory again, playing return dates. This makes the fifth continuous year, with but five weeks lay off during that time. Roster: Wm. Kralce, owner and manager; Stella May, Lilly Morris, Anna Davis, Mrs. Brockway, Carl Blythe, Chance Brockway, Billy Cunningham, Warren Corbin, and Eric Patterson.

## CROWD GREET'S OLIVER'S RETURN.

SOUTH BEND, Ind., Sept. 17.—Two crowded houses greeted the return of the popular stock star, Otis Oliver, and his splendid company, at the Oliver Theatre to-day, and that he was a great favorite with South Bend theatregoers was repeatedly shown by the applause he received as Steven Denby, in "Under Cover." For the last half of the week Mr. Oliver will offer "In Walked Jimmy."

## BRYANT CLOSSES SUMMER SEASON.

Billy Bryant Stock Co. has closed its Summer season on the Princess show boat, and the new show boat is now being built at Point Pleasant, W. Va. When finished it will seat six hundred people. The company will open on the road some time in October, and will include: May Franks, H. E. Patterson, Mr. and Mrs. Jack Snyder, Joe Costello, Ed. Ohnar and the Bryant family.

## ANGELL CO. OPENS AT PARK.

The Angell Stock Co. opened its season at the Park Theatre, Pittsburgh, for an indefinite run. All old members are back with the company. All the latest releases will be played. The No. 2 Co. will be ready to go on the road in a couple of weeks.

## STOCKLETS.

"OUTCAST" is being played by the Elbert & Getchell Stock Co. this week at the Princess, Des Moines, Ia., with Florence Rittenhouse playing the lead. This company has just finished a very successful week with "The Miracle Man."

"THE MISLEADING LADY" will be the offering week ending Oct. 7 at the Mozart, Elmira, N. Y., under the management of Jay Packard.

"THE GHOST BREAKER" is the play selected by Messrs. Krueger & Guthrie for this week at the Nesbitt, Wilkes-Barre, Pa.

"THE MISLEADING LADY," "Madame X," "Never Say Die," "The Great Divide" and "Mrs. Wiggs of the Cabbage Patch" are scheduled at the Princess, Sioux City, Ia., for very early production, under the management of John Biegger. Irene Oshier is playing the leads.

"THE SONG OF SONGS" will be produced week ending Oct. 7 at the Wilkes Theatre, Salt Lake City, U., under the direction of Manager Cook.

"SOME BABY" is the selection of George Poulney, manager of the Elsmere, New York City, to open his stock season this week. Margaret Frye and Clay Clements are playing the leads. "The Melting Pot" underlined.

"THE GREAT PURSUIT" opens the stock season at the Willis Wood Theatre, Kansas City, Mo., this week, under the management of Joseph Gilday. The stage is under the direction of Percy Winter.

"THE GHOST BREAKER" is the offering this week at the Orpheum, Oakland, Cal., under the management of George Ebey.

"MADAME X" is being offered by the colored stock company at the Lafayette, New York City, this week. The following week the play will be produced by the same company at the Howard Theatre, Washington, D. C., and the third week at the Colonial, Baltimore, Md.

"THE NEST EGG" will be produced by the stock company at the Academy of Music, Haverhill, Mass., under the management of E. A. Cuddy, week ending Oct. 7.

"THE BLINDNESS OF VIRTUE" will be produced by the Sherman Stock Co. week ending Sept. 30, at the Hippodrome, Dallas, Tex.

"THE SONG OF SONGS" will be produced week ending Oct. 7, at the American, Spokane, Wash., under the management of Harry Leland.

"GIRLS" is the attraction this week at the Majestic, Peoria, Ill., under the management of Morgan Wallace.

"THE TRAIL OF THE LONESOME PINE" is the selection of J. F. O'Connell for week ending Oct. 7, at the Academy of Music, Halifax, N. S. Sidney Toler is playing the leads of this company.

"FRECKLES" and "THE MAN FROM HOME" are in active rehearsal at the Temple, Fort Wayne, Ind.

JOSEPHINE COSTELLO, pianist, with the Billy Bryant Stock Co., has returned to her home in Logansport, Ind., for a brief vacation, following the closing of the Summer tour of that company on the Princess houseboat. Miss Costello will rejoin the company when it opens its Winter season.

CLARENCE H. DOTY has been engaged for leading business at the Temple, Ft. Wayne, Ind.

BRUCE RINALDO, who was recently engaged to direct the stock company at Macon, Ga., reports excellent business in that city.

MILDRED FLORENCE has returned from a successful six weeks' Summer stock engagement at Portland, and will start rehearsals at once at Union Hill, where she will appear this season, at Keith's Hudson.

EDMUND ABBEY is still up in Canada, having a good long rest.

A. C. WINN is busy arranging the affairs of the Colonial, Baltimore, where colored stock will be seen this season. The house was recently closed by order of the court.

# DRAMATIC NEWS

## MOROSCO GETS LEASE ON NEW SHUBERT HOUSE.

Oliver Morosco has invaded New York and, within the next few years, plans to have a Morosco theatre in every important city in the country. This fact became known within the last week, when it was disclosed that he had leased for a long term of years the ground on which the Shuberts are building a new house in West Forty-fifth Street, as well as the theatre itself. The new house will be directly across from the Astor Hotel and in the immediate rear of the Astor Theatre.

The new playhouse will be known as the Morosco Theatre, and when completed will be equipped, it is planned, for every phase of play production from the manufacture of stage property to the painting of scenery.

The Morosco Theatre will have a seating capacity that will make it available for either musical comedy or dramatic productions. As a matter of fact, Mr. Morosco plans to open the new house about Jan. 1 with his latest musical success, "Canary Cottage," now at the Cort Theatre, San Francisco.

Work on the new house has been under way for several weeks and has so far progressed that actual construction of the walls has begun.

For three years Mr. Morosco has been carefully searching for a New York theatre suited to his needs. The acquisition of the property will weave another important link into the chain of theatres under the Morosco standard, and will mark the first definite sign to substantiate the rumor of a few months ago that this manager intended to establish a Morosco theatre in each of the six important theatrical cities of America.

A new Morosco theatre will be erected in the Loop district in Chicago shortly, it is also announced. Negotiations have been under way for the last five weeks for the acquisition of one of the most desirable corner sites in the Windy City, and the deal will doubtless be consummated within the next ten days.

Mr. Morosco is also negotiating for a site for a theatre in Boston, and, if he is successful in obtaining ground in the Hub, a third house will go up before another year has passed. With his Morosco, Burbank and Majestic Theatre in Los Angeles; his interest in the Mason Opera House of that city, and his working arrangement with John Cort for the Cort Theatre in San Francisco, the new houses in New York, Chicago and Boston will give him an excellent outlet for the score of new plays first produced in Los Angeles next season.

### "FAIR AND WARMER'S" SUCCESSOR.

The Cobb-Megrue play, "Under Sentence," will open at the Harris Theatre, succeeding "Fair and Warmer," which will have finished a New York run of nearly fifty weeks.

### CHESTNUT STREET O. H. LEASED.

PHILADELPHIA, Sept. 18.—The Chestnut Street Opera House, which has been vacant for more than a year, was leased last week to J. J. McCarthy and J. S. McSweeney, who opened the house to-night with the film production of "The Birth of a Nation."

The house will also show the Fox production of Annette Kellermann, in "The Daughter of the Gods," and other big films.

### YORKVILLE READY.

On Sept. 22 the German productions will be resumed at this Elgthy-sixth Street house, with Mizi Gliz re-engaged as the star. The opening bill will present "Das Strumpfband" ("The Garter"), "The Beregless" and "Troller and Company." The cast will include: Rudi Rahe, Lizzie Schumann, Grette Riege, Willie and Richard Frey, Emil Berla, Amanda Blum, Ernest Naumann.

ANNIE HUGHES will be the Dame Quickly in Behn's "Merry Wives of Windsor" production.

### "MISTER ANTONIO."

Lyceum (Daniel Frohman, mgr.)—"Mister Antonio," a four act comedy, by Booth Tarkington, presented Monday evening, Sept. 18, by the Charles Frohman Co., with this cast, headed by Otis Skinner:

ACT I.  
Tug.....John McCabe  
Pearl.....Agnes Marc  
The Man.....Joseph Brennan  
Antonio Camaradonlo.....Otis Skinner  
Joe.....Robert Harrison

ACTS II, III, IV.  
June Ramsey.....Eleanor Woodruff  
George Riddle.....Walter F. Scott  
Minnie Riddle.....Sue Ann Wilson  
Avalonia Jorny.....Frances Landy  
Earl.....Patterson McNutt  
Mrs. Jorny.....Louise Sydmett  
Milton Jorny.....Joseph Brennan  
Rev. Jesse Walpole.....Ernest A. Elton  
Mrs. Walpole.....Jessie Crommette  
Mr. Cooder.....William Lorenz  
Mrs. Cooder.....Winona Dennison  
Antonio Camaradonlo.....Otis Skinner  
Joe.....Robert Harrison  
Capitano (the donkey).....Himself

SYNOPSIS OF SCENES.—Act I.—Tug's European Cafe, New York City. Act II.—Before the Mayor's House. A June Sunday in Avalonia—Noon. Act III.—The Same—afternoon. Act IV.—The Same—Early Evening.

"Mister Antonio" is written in Booth Tarkington's best style. It is true comedy, combining humor, pathos and sentiment, and tells an entertaining story of Antonio Camaradonlo, a hurdy-gurdy man, with a big heart which will never let him do anything but friendly acts.

In an East Side saloon of lower New York Antonio befriends Milton Jorny, the Mayor of Avalonia, Pa., who has been drugged and robbed. This same Jorny had driven Antonio out of Avalonia the year before because he played the hurdy-gurdy in the streets of that town on Sunday.

The people of the town are a narrow minded straight laced set who never believe in uplifting the unfortunates but in keeping the town pure by driving them away. June Ramsey has committed the, to them, heinous offense of dancing in a tavern to Antonio's music. She is a relative of the mayor, but he and his neighbors intend to drive her out of town.

Antonio comes to her rescue and his kindness so wins the girl that he wins her love and they depart together, the author giving it to be understood that they are to be married.

The role of Antonio is one well calculated to bring out the best of Mr. Skinner's art. It is a beautifully drawn character, well rounded with gentle touches of sentiment mixed with a vein of light comedy which this actor knows so well how to bring out to the fullest, and never has he better shown his ability in this line. He makes Antonio a true type of the native of Northern Italy, making him noble, tender and loving, and yet, without giving him a forcefulness of character that makes him true to his manhood.

It is a well defined characterization which stands out like a clean cut cameo, and is another tribute to the artistry of Mr. Skinner, who has long ranked among the very best of native American actors.

Robert Harrison, as Joe, the crazy partner of Antonio, acted with fine discretion. Joe is a difficult role to portray because of the restraint the actor must keep himself under that he may not overdo it. Mr. Harrison was equal to the task given him, and drew the harmless, half-witted man to the life.

Eleanor Woodruff did capital work as June, and the others did well all that was required of them. The two settings were fine specimens of the scene painter's art.

### PITOU COMING TO NEW YORK.

Rumors come from Chicago that Augustus Pitou has determined to remove his headquarters to New York, and that early this Fall he will produce two new plays by Anna Nichols, author of "His Heart's Desire," in which Fiske O'Hara is thrifly starring under the Pitou management.

Mr. Pitou terminated his management of the Illinois Theatre several weeks ago to devote his entire time and attention to the producing end of the business. Gertrude Coghlan (Mrs. Pitou), it is said, will appear in one of her husband's new productions.

### "POLLYANNA."

Hudson (Henry B. Harris Estate, mgrs.)—"Pollyanna," a comedy, in four acts, by Catherine Chisholm Cushing, based on the novel by Eleanor H. Porter, presented by Klaw & Erlanger and George C. Tyler, at this theatre, on Monday evening, Sept. 18, with this cast:

Mrs. Carmody.....Maude Granger  
Miss Carroll.....Helen Weatherby  
Mrs. Gregg.....Maud Hosford  
Nancy, Miss Polly's servant.....Jessie Busley  
Miss Polly Harrington, her aunt.....Effie Shannon  
Pollyanna Whittier.....Patricia Collinge  
Sodom.....By Themselves  
Gommorah.....By Themselves  
Jimmy Bean, an orphan (aged 12 years)

Master Stephen Davis  
John Pendleton, Esq., called "The Hermit"  
Philip Merivale  
Bleeker, Pendleton's man.....Harry Barfoot  
Doctor Chilton, Pendleton's friend.....Herbert Kelcey  
Jimmy Bean (aged 17 years).....Taylor Graves  
PLACE AND TIME OF ACTION.—Scene—A New England Village. Period—Nowadays. Act I.—Miss Polly Harrington's Parlor. Acts II, III, IV.—The Library of John Pendleton.

Pollyanna, the chief figure in the play, is a winsome, radiating Miss, who is always glad. In fact, she invented the game of being glad—glad because things are not as bad as they might be, and before the play is completed everyone has caught the "glad" fever and participates in the game.

Of course there is a plot. Almost any young lady between the ages of nine and fifteen can tell you the story, for Pollyanna is universally worshipped by the real child and by the person who is old enough to be in his second childhood. But you forget plot. You are oblivious of the theatre itself, so to speak, when lovely Pollyanna Whittier bursts like a ray of sunlight into the prim New England home of her aunt, Miss Polly Harrington. As irresistible as Wendy in the never-to-be-forgotten "Peter Pan," Pollyanna is a miracle worker. She scandalizes her aunt and the three gossiping members of "The Ladies' Aid" by introducing into the staid household "Sodom" and "Gommorah," a cat and a dog, mind you, and then Jimmy Bean, an orphan. Pollyanna decides to have an adventure with young Jimmy, and climbs through the hedge to the next house into the presence of John Pendleton, Esq., called "The Hermit." John Pendleton had lived a secluded life for twenty years because of a blighted romance with the sister of Pollyanna's aunt. He cherishes the memory of his first love, but becomes a chronic grouch. Behold the influence of Pollyanna! In her he recognizes the daughter of his sweetheart, who had married a missionary to expiate her sin for trying to elope with him, Pendleton. His heart is filled with gladness. He decides to adopt Pollyanna, but his plans are frustrated by Pollyanna's aunt, who really loves the child, but will not yield to a stubborn pride. She sends the girl to school, but only after Pollyanna has left her precious charges, "Sodom" and "Gommorah" and Jimmy, in the care of Pendleton, who is grieved to lose the child, who could spin such wonderful fairy stories and warm his soul. Pollyanna is injured in an accident just before she leaves for school, and it is feared that her legs are broken. She has faith, however, and returns, after five years, a grown girl, entirely cured, ready to marry Jimmy, and firmly entrenched in the hearts of all.

The play received just the delicacy of treatment that it required. An excellent cast was assembled, each member perfectly suited to his role. Of course, Patricia Collinge must be singled out for especial praise for her charming and convincing portrayal of Pollyanna. She is Pollyanna. What more can one say? As the mischievous, freckled girl in short skirts, vivacious, alert, winsome, spiritual, as the case may be she makes her presence felt always. Her recital of the fairy tale was decidedly artistic. Her splendid portrayal will bring merry chuckles and not a few tears to those who are at all susceptible. Her Pollyanna is a memorable portrait. You have something to be glad about, Patricia Collinge!

Philip Merivale, as Pendleton, was splendid, especially in his grouchy moments.

Effie Shannon, as the aunt, did excellent work with a part that was not very sympathetic. She carried herself with the dignity and poise that her role demanded, and made a very favorable impression.

(For other Dramatic Reviews see page 14.)

# MELODY LANE

## CAN'T USE "BABES IN THE WOOD"

MAY ENJOIN TEMPEST AND SUNSHINE.

SINGERS SAY USED ONLY IN IMITATION.

The aid of the courts has once more been invoked to pass upon the right of a singer to render upon the vaudeville stage a restricted song from a musical production.

At the Palace Theatre, last week, Tempest and Sunshine introduced in their new act, Jerome D. Kern's song, "Babes in the Wood," from the musical comedy, "Very Good, Eddie." When F. Ray Comstock, producer of the piece, learned of it he consulted his attorneys, who served a notice of injunction proceedings upon the vaudeville team.

The courts have already ruled that no portion of a dramatic or musical production can be ren-

dered upon the vaudeville stage without the permission of the copyright owner, but Tempest and Sunshine present a novel defense. They claim that in introducing the song they merely give an imitation of Ernest Truex and Alice Dovey in the original presentation. Whether this explanation will satisfy the legal requirements or not remains to be seen, but at least it raises a very fine point for the learned judges' consideration.

After the service of the notice of injunction proceedings Tempest and Sunshine discontinued the use of the number, which, during the early part of the week, was one of the most attractive portions of their act.

### BOOST FOR SONG WRITERS.

The American Magazine for October, in addition to its usual collection of snappy articles and stories, has a feature article on popular songs and some of the boys who make song history. It is illustrated by photographs of several vaudeville headliners. The article was written by one who used to write songs and knows the game from every angle.

### RITTER WITH SHAPIRO-BERNSTEIN.

Keeping to his promise of building up one of the best and biggest staffs of song demonstrators, Louis Bernstein signed Maurice Ritter as assistant professional manager last week.

Maurice started in with his new associates Monday, and will most likely prove a valuable man with the above firm.

### PIANTADOSI ON TOUR.

Al. Piantadosi, writer of several of songdom's biggest and most popular hits during the past ten years, started on a trip last Saturday that will take him as far as the Coast. His first stop will be at Philadelphia, where he will put in for several days.

It is the intention of Louis Bernstein, his chief, to install a man in the different large cities to represent the Shapiro, Bernstein Music Co. as song demonstrators and to visit the trade.

Mr. Piantadosi has been selected as the man most fitted to get together this string of representatives.

Al. will also do some work on the road in placing the firm's songs.

### SUCCESSOR TO "UNDERNEATH THE STARS."

Jerome H. Remick & Co. announce the successor to the big song hit "Underneath the Stars." It is called "In Old Brazil," and is by Fleta Jan Brown and Herbert Spencer, composers of the former song. Scores of the best known singers have announced their intention to feature the new number.

### NEW VON TILZER NOVELTY NUMBER.

Emma Carus, now appearing in vaudeville with Larry Comer, is scoring her usual success with a number of exceptionally clever songs. One of the best is a novelty number by Harry Von Tilzer, entitled "Through Those Wonderful Glasses of Mine." The song presents unlimited opportunities for topical extra verses, and Miss Carus makes the most of them.

### BROADWAY HAS SUCCESSOR TO "MY LITTLE GIRL."

The many singers who featured "My Little Girl" will surely welcome the fact that Will Von Tilzer has a likely successor to that number, in Will Dillon and Albert Von Tilzer's latest, called "Do What Your Mother Did."

The reputation of the Broadway Music Company, as publishers of novelty songs that are different, should be upheld the coming year with this excellent applause getter.

### JOE M. HARRIS IN NEW YORK.

Joe M. Harris, of Chicago, brother of Chas. K., and for many years a prominent figure in the sheet music publishing world, is in New York for a few weeks. Mr. Harris is now connected with the motion picture industry.

### MAX DREYFUS ON AUTOMOBILE TRIP.

Max Dreyfus, president of the T. B. Harms & Francis, Day & Hunter Co., is with a party of friends making an automobile trip to Chicago by way of the Adirondack Mountains. Mr. Dreyfus expects to be away from New York for two or three weeks.

### WALTER EASTMAN IN ROCHESTER.

Walter Eastman, manager of the New York office of Chappell & Co., went to Rochester last week to witness the opening performance of the new Chas. Dillingham musical production, "Betty," in which Raymond Hitchcock is the star. According to Mr. Eastman the piece scored a great success. It will be seen in New York shortly.

### NEW MEMBERS IN SONG COLONY.

F. J. A. Forster, the big Chicago publisher, and Abe Oltman, who used to publish music in Chicago, have joined the New York musical colony. Abe has always been known as a booster, and this, combined with his ability to frame melodies, should make him a valuable asset to the Forster corporation. "Down Among the Sheltering Palms" and "Sooner or Later" were published under Abe's imprint before Felst and Remick purchased these numbers, respectively.

### SILVIO HEIN NOW A PRODUCER.

Silvio Hein, the musical comedy composer and conductor, has temporarily abandoned the musical field to become a theatrical manager and producer. Mr. Hein's first presentation will be that of "The Merry Wives of Windsor," in which Thomas Wise is to be featured. The piece is now in rehearsal.

### NEW COMPOSER SCORES ON BROADWAY.

Milton Schwarzwald, connected with the Chicago professional department of the Leo. Felst house, has furnished New York with one of the theatrical sensations of the season. This young composer, unknown and unheralded, arrived in this city but a month ago, and supplied a large part of the music for the new John Cort production, "Flora Bella," now playing at the Casino Theatre. Mr. Schwarzwald's work in that piece has stamped him as one of the most promising of America's younger composers, and the critics were unanimous in predicting for him a brilliant future.

### EVERYBODY'S SINGING IT.

When the song successes of the present year are summed up, the J. H. Remick Co.'s contribution, "And They Called It Dixieland," one of Mose Gumble's pet numbers, will be a big "baby" to beat. Vaudeville singers have fallen for this song, as it is an easy one to put across. Although Remick's professional rooms are always busy, "Dixieland" has been the means of "keeping them waiting" by the score.

### THE WITMARK TRIO.

If representation is what counts in putting over songs, then the house of M. Witmark & Sons is due for the biggest year in the history of the standard firm.

During the past several months, whether in vaudeville or burlesque house, cabaret, restaurant, in fact, wherever music is played or sung, a Witmark song has been featured.

"Julie" Witmark, one of the heads of this well known home of song hits has formed a splendid array of song demonstrators, headed by Al. Cook, who evidently are doing capable work in the professional line, judging from the play "Witmark songs" are getting. "Turn Back the Universe," "O'Brien Is Trying to Talk Hawaiian," "Twas Only an Irishman's Dream," are the trio that the Messrs. Witmark are banking on for the solid ones.

### MORRIS' FEATURE.

"Just One Day," by Bobby Heath and Arthur Lange, is the song Joe Hollender, professional manager for the Joe Morris Co., thinks will be the firm's leader this season. Joe says: "The song will be a clean-up principally on account of its punch line, 'I could make a million years of love to you in just one day.'"

Judging from the way acts are going after it, Joe comes very nigh being right.

### HARRIS OPTIMISTIC.

Chas. K. Harris leaned back in his easy arm chair in his palatial private office last Monday, and in an interview with a CLIPPER representative said "that he thought the coming year would be a banner one for the 'House of Ballad Hits.'"

Starting him off in the right direction, Harris has two songs that ought to make his predictions come true. One is by an unknown writer, entitled "It's a Long, Long Time Since I've Been Home," and "The Story of a Soul," Mr. Harris' own latest composition.

### SELECTS EARL CARROLL'S SHOW.

Oliver Morosco has selected Earl Carroll's latest show, "Canary Cottage," for the opening of his new theatre in New York. Earl's other show, "So Long, Letty," opens during the month of October at one of the Shubert houses.

Pretty bad, eh! for this rising young composer. 'Tis said that genial Earl has increased his earning capacity to such an extent that he now trespasses on Broadway without fear of meeting John D. Rockefeller.

### BENDIX BUREAU GROWING.

Bendix Music Bureau's increasing business necessitated securing additional offices in the Columbia Theatre Building. In connection with their musical activities, they have established a play reading department. Unknown authors will receive every consideration. Plays and sketches of merit will be brought to the attention of managers. Contracts have been signed by John Cort and Harry Frazee for the Bendix Bureau to furnish string quartettes for the season at their theatres.

### F. HENRY KLIKKMANN BACK.

F. Henri Klickmann has returned from his vacation, and has held several busy sessions with the McKinley Music Co.'s directing heads, in his capacity of chief arranger. Within recent years Klickmann has frequently arranged a maximum of twenty-five piano numbers per week for this firm, in addition to original compositions prepared under contract.

### WILL ROSSITER SAYS:

Sophie Tucker and her Five Kings of Syncopation just started their Orpheum Circuit, and will feature "Walkin' the Dog" for the entire tour.

Happy Harry Hines' "Fifty-eighth Variety" opened on Pantages, and is closing his act with "Walkin' the Dog"—says it's the strongest opener he's ever had.

"Nonette" will feature "Your Great Big Baby Smile" on her return to the East.

The Shirley Sisters canceled three days of this week to rehearse properly in our new song, "Your Great Big Baby Smile."

The Du-For Boys are on the Orpheum time with "Walkin' the Dog."

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7.  
BE SURE TO ORDER YOUR COPY IN ADVANCE.

# DRAMATIC NEWS

## N. Y. THEATRES START WEEDING OUT PROCESS.

The usual house cleaning at city theatres is under way. At the New Amsterdam, "The Follies" closed Sept. 16, and the house will remain closed till next Monday, when Klaw & Erlanger will bring in their new musical show, "Miss Springtime." In the meantime, the house will be brightened up a bit for its new occupant.

"Sybil," with Julia Sanderson, Donald Brian and Joseph Cawthorn, closed on the 16th, at the Empire to make way for Margaret Anglin, in "Caroline," Wednesday of this week.

Ann Murdock, in "Please Help Emily," was another attraction to close last Saturday, and Monday of this week sees Otis Skinner, in "Mister Antonio," in succession.

Still another closing on the 16th occurred at the Globe, where Frank McIntyre ceased to "Fast and Grow Fat," and made way for "The Amber Empress," to follow Tuesday of this week.

At the C. & H., Leo Ditrichstein, in "The Great Lover," brings his season here to an end, and will be followed next Tuesday by "The Intruder," a play by Cyril Harcourt, in which will appear Olive Tell, Vernon Steele, H. Cooper Cliffe and other well known players.

And while all this is going on there are numerous plays which must be kept waiting to get in to New York, because of a dearth of theatres to house them.

Up in Rochester last week, Raymond Hitchcock appeared in the first American presentation of "Betty," a London success.

## ATTRACTIONS IN N. Y. THEATRES.

ASTOR—"The Guilty Man," sixth week.

RELASCO—"The Boomerang," fifty-ninth week.

BOOTH—"Pierrot, the Prodigal" (revival), third week.

COHAN'S—"Seven Chances," seventh week.

C. & H.—Leo Ditrichstein, in "The Great Lover" (return), third and last week.

CASINO—Lina Abarbanel, in "Flora Bella," second week.

COMEDY—Washington Sq. Players, fourth week.

CRITERION—George Arliss, in "Paganini," second week.

ELTINGE—"Cheating Cheaters," seventh week.

FULTON—"The Silent Witness," seventh week.

FORTY-FOURTH STREET—"The Girl From Brazil," fourth week.

FORTY-EIGHTH STREET—James T. Powers in "Somebody's Luggage," fourth week.

GAIETY—"Turn to the Right," sixth week.

HARRIS—"Fair and Warmer," forty-sixth week and last fortnight; ninth at this house.

HIPPODROME—"The Big Show," fourth week.

LYRIC—"The Flame," third week.

LONGACRE—Wm. Collier, in "Nothing But the Truth," second week.

PLAYHOUSE—"The Man Who Came Back," fourth week.

REPUBLIC—"His Bridal Night," with the Dolly Sisters, sixth week.

SHUBERT—Henry E. Dixey, in "Mr. Lazarus," third week.

THIRTY-NINTH STREET—"Very Good, Eddie," thirty-ninth week; second at this house.

WINTER GARDEN—"Passing Show of 1916," fourteenth week.

## THE FILM THEATRES.

Maxine Elliott—"Idle Wives."

Broadway—Edna Goodrich in "The House of Lies."

Strand—Valentine Grant in "The Daughter of MacGregory."

Rialto—Henry B. Warner in "The Vagabond Prince."

Liberty—"Intolerance."

Park—"Civilization."

Academy—"Where Love Leads."

## "PAGANINI."

Criterion (James K. Hackett, mgr.)—"Paganini," a three act comedy, by Edward Knoblauch, produced Monday evening, Sept. 11, by Klaw & Erlanger and Geo. C. Tyler, with this cast:

Nicolo Paganini.....George Arliss  
George Harrys.....Dudley Digges  
Thomas Watson.....Charles Harbury  
Charlotte Watson.....Margery Maude  
Sir Richard Strangford.....Edgar Kent  
Lady Strangford.....Mrs. Geo. Arliss  
Captain Joseph Strangford.....R. Leigh Denny  
Antonia Bianchi.....Sara Biala  
A Footman.....John Rutherford  
A Waiter.....Fred Nicholls  
A Waitress.....Rosina Henley  
Landlady of the Inn at Calais.....Lella Repton

SYNOPSIS OF SCENES.—Act I.—Drawing Room in Watson's House, Bloomsbury Square, London. Act II.—Parlor in the Ship Hotel, Dover. Act III.—Room in an Inn, Calais.

The period of the play is about 1830. The action of the play takes place between morning and evening of one day.

"Paganini," which had been seen out of town before it was brought to New York, is a work full of contradictions. From a literary standpoint the author has done well, but in the construction of his story and the drawing of the character of Charlotte he has made success—an Arliss success—well nigh impossible.

Mr. Knoblauch fixes the period of his play about 1830, when Paganini was about forty-six. At the beginning of the play we learn that Charlotte Watson, a young woman of twenty, is infatuated with the great violinist, and shows it openly. Capt. Joseph Strangford, her fiancé, naturally objects, and quarrels with her. He also tells his aunt, Lady Strangford, who, in turn tells Charlotte's father, Thomas Watson, and the fat is in the fire.

Mr. Watson, in a scene with Charlotte, threatens to put her on bread and water unless she behaves herself. In the meantime, Paganini has left for Dover in the Strangford's private carriage. Charlotte decides to follow him. This brings them all to the Ship Hotel, Dover.

Paganini's endeavors to persuade Charlotte to return home are unavailing, as she denounces Joseph and deliberately throws herself at Paganini.

The scene changes to Calais. Paganini is composing. The Strangfords and Joseph appear, and Paganini is given the choice between his beloved violin (which Robert threatens to smash) and Charlotte. He chooses the violin and, with his man servant, departs, and the curtain falls as Joseph folds the willing Charlotte in his arms.

The predominant weakness in the play is the silly infatuation of Charlotte for a man more than double her age, particularly as it is his playing which fascinates her, and there is nothing to denote that she is of a musical or artistic temperament.

When, at Dover, she finds herself alone with Paganini and learns that he will not marry her, she is far too good a girl to make the declaration "What is marriage, anyway? I will have you!"

Charlotte is the heroine, the prop upon which Paganini must lean for his support. Through her he must get whatever sympathy is extended to him. But with such a character to lean upon the best Paganini can hope for is the pity of the audience. Pity for her and pity for him through her—and when did pity sound anything but the death knell of a play?

And, still, paradoxical though it may seem, Mr. Arliss scored an unqualified success. He has probably never appeared in a role that taxed his art to greater extent, and surely he has never given a more finished portrayal than he gives of this impersonation of the greatest violinist the world ever knew.

He brings out all the temperamental moods that were Paganini's, and gives him all the conceit and arrogance that were his because of his great genius. No matter what may be the fate of the play the Paganini of Mr. Arliss will always be remembered as the perfection of the art of the actor, or as near to it as it is possible to be.

Margery Maude was delightfully unsophisticated as Charlotte, and in spite of the above mentioned incongruities gave a good performance, although a convincing one was impossible. It is not the fault of the actress that Charlotte seeks the arms of her honorable young lover the moment the elder and less honorable one (who would have embraced her as his mistress), has departed. But it is a handicap that cannot be overcome.

## "NOTHING BUT THE TRUTH."

Longacre (H. H. Frazee, mgr.)—"Nothing But the Truth," a three act farce by James Montgomery, presented Thursday evening, Sept. 14, by H. H. Frazee, with this cast:

Robert Bennett.....William Collier  
E. M. Ralston.....Rapley Holmes  
Richard Donnelly.....Morgan Coman  
Clarence Van Dusen.....Ned A. Sparks  
Bishop Doran.....Arnold Lucy  
Gwendolyn Ralston.....Margaret Bralnard  
Mrs. E. M. Ralston.....Maude Turner Gordon  
Ethel Clark.....Irene Bright  
Mabel Jackson.....Vivian Wessell  
Sable Jackson.....Mary Harper  
Martha.....Theresa Michelena

SYNOPSIS OF SCENES.—Act I.—Uptown Office of E. M. Ralston & Co. Afternoon. Act II.—The Ralstons' Summer Home. The Following Day. 12.50 Mid-day. Act III.—Same as Act II. At 3.25 P. M.

William Collier came into his own once more on Thursday evening, Sept. 14, when he appeared as the star of "Nothing But the Truth." It is the first time that he has said "Hello, Broadway" since he and Geo. M. Cohan appeared jointly in Mr. Cohan's work of that title, two seasons ago, and he received a welcome which doubtless warmed the cockles of his heart and reminded him that his friends are legion.

"Nothing But the Truth," while it has been seen out of town and is new to New York, is a corking good farce. The story has been taken by Mr. Montgomery from the novel of Frederick Isham, and tells in brief of the tribulations of Robert Bennett in his endeavor to tell the truth for twenty-four hours.

This attempt is the result of his wager with E. M. Ralston, Richard Donnelly and Clarence Van Dusen, which he entered into in order to double \$10,000 which his fiancée, Gwendolyn Ralston, has collected for charity. Robert "gets in bad" all round, but triumphs in the end and wins the \$10,000.

The author has done much with this story, light though it is. He has turned out a farce which fairly bristles with bright lines and funny incidents. The situations are humorous and follow in logical sequence. The characters are well drawn and every player in the company is capable.

Under such favorable auspices it is any wonder that William Collier's return to Broadway was most auspicious. This comedian is justly one of Gotham's favorite funmakers, and is always sure of a hearty reception. As Robert Bennett he is just the same William Collier with his dry humor and his infinitely wry faces. He fits the role like a glove, just as well as though Mr. Montgomery had had him in mind when he wrote the play.

Rapley Holmes, as E. M. Ralston, gave a good account of himself. Mr. Holmes is one of those unctuous comedians who seem to exude humor from every pore, and in this farce he is an Al laugh maker.

Ned A. Sparks made Clarence Van Dusen a genuine character comedy study. Mr. Sparks has a dry way of expressing himself that is never failing in its power to create mirth. His face is a study in itself, for he keeps it in a constant expressionless state—it is a perfect blank.

The Bishop Doran of Arnold Lucy was another capital character impersonation. Mr. Lucy made him away from the usual vapid stage divine. He invested the character with force and decision, and made it an altogether pleasingly humorous impersonation.

Vivian Wessell, as Mabel Jackson, did some capital work, particularly in the second and third acts, when Mrs. Ralston suspects her of being unduly intimate with Mr. R.

The other members of the company did good work, each aiding in giving a cracker jack performance.

"Nothing But the Truth" is well worth seeing. It is merrier at the rate of a laugh a minute.

## PHYLLIS NEILSON-TERRY ENGAGED.

Phyllis Neilson-Terry announced last week her engagement to Cecil King, her manager. Though she would not give the exact date of the wedding, she said it would be soon.

## MISS RICHARDSON ENGAGED.

Dorothy Richardson has been engaged by Chas. F. Dillingham and Florenz Ziegfeld Jr., as press representative of the Century Theatre.

## CIRCUSES - CARNIVALS - PARKS

## CARNIVAL COMPANY WINS FIGHT.

ED. EVANS DEFEATS BELLE PLAINE, IA., MAYOR.

EXHIBITS DESPITE HOT OPPOSITION.

BELLE PLAINE, Ia., Sept. 18.—The Ed. A. Evans Carnival Co. has won its battle to show in this town in spite of vigorous opposition, and will be seen here this week (18 to 23, inclusive).

It was thought by some of our residents recently that the company could be kept from giving an exhibition here, but it was not known that the mayor had already given it a written contract, agreeing to permit it to come here for a license fee of \$50.

When the mayor found there was strong opposition to allowing the carnival people to exhibit

here, he made an effort to annul his written agreement. The carnival company, through its agent, however, insisted that it had a contract, relying upon which they had gone ahead and created considerable expense, and that he would hold the city and mayor responsible for this loss.

Rather than get the city into a lawsuit, upon advice of City Solicitor Milner, the mayor finally came to the conclusion that the only thing he could do would be to fulfill the contract and issue the necessary license when the proper time came. This was done, and the carnival company will exhibit without interference.

## GOLLMAR BROS.' SHOWS.

Dame Rumor has it that the mayor of Clown Alley, Earl Shipley, is engaged to a young lady in St. Cloud, Minn., and will soon be married. Earl was engaged to a fair one down South last Winter, but time changes all things.

Bill Winslow: Do you remember when Al Ringling put a contract under your pillow when you were asleep?

Toby Tyler, of Clown Alley, lost his first argument the other day. Chas. (Buck) Leahy, who is his next door neighbor, figures on becoming an auctioneer, as Toby has taught him how to talk long and loud. Nothing like speaking up for yourself.

Toy Wallace, the millionaire clown, is undecided as to whether it will be a tin Lizzie or an automobile.

Jack Beach, general advertising agent, is getting quite a handsome showing of banners each day, and his motto, a satisfied customer, is proving that circus advertising is far from being a thing of the past.

Wm. (Shorty) Hewitt is still doing his sixty somersaults in sixty seconds.

Dewey Campbell is getting many a laugh on his new clown production, "The Railroad Strike."

Red Miller, besides being a clown, is an acrobat. He works at it in the Winter time. Doughnuts are his favorite fruit.

Buck Gebhard has been on the sick list for the last week.

## CARLISLE'S FRONTIER SHOWS.

Carlisle's Frontier Wild West Show has been playing the fairs as a special free attraction on the Eastern shore of Maryland and Virginia, giving fifteen free acts.

Last week the show was a free attraction at Oak Hill, W. Va., Fayette County Fair, and Herbert's Greater Shows Carnival furnishes the Midway shows, rides and concessions.

The Carlisle Show has several more weeks' bookings in Pennsylvania, New York and Massachusetts, and it is not decided whether the show will go into Winter quarters at South Cairo, N. Y., or go South for the Winter.

## FAIR DATES ANNOUNCED.

LOGANSPOUT, Ind., Sept. 18.—The Cass County Fair will be held in this city Sept. 26-30, and among the many attractions are the Scotch Highlanders' Band, Fink's Mule Circus, Tennessee Warblers, Bell-Thazer Brothers, Cartello and Wright, Holland-Dockrell, riding act; Maybelle Mack's mules, Batter's Georgia Minstrels and a motordome, featuring Develo and Thomas. The L. C. Gooding Amusement Co. will furnish the riding devices.

FRANK E. McNISH, after several seasons in pictures, opened a new vaudeville act, with Frank McNish Jr. and young Mrs. McNish, at Gloversville, N. Y.

## INTERSTATE FAIR AT TRENTON.

TRENTON, N. J., Sept. 18.—The Interstate Fair will open Sept. 25, and continue through 29. Two daring and thrilling aerialists will give exhibitions daily. One of the features will be the revival of the old time running races.

The vaudeville acts will include: Slayman All's Arabs, Jackson and McLaren, the Australian woodchoppers; Lane and O'Donnell, Madame Gertrude Van Dornise, and the mystery of "Who Is He?" in a daring stunt.

The State Fish Exhibit will be in charge of Charles O. Hayfork, superintendent of the State Fish Hatchery, at Hackettstown, N. J.



IKE NEISS,

Disappeared from home Feb. 6, 1916. Anybody knowing his whereabouts, wire or write to his wife (and son). Mrs. Kittle Neiss, 578 Prospect Avenue, New York City. Care of Mrs. Leavitt.

## ELEPHANT HANGED FOR MURDER.

ERWIN, Tenn., Sept. 15.—Mary, the big elephant of the Sparks Bros' Circus, which killed her trainer at Kingsport, Tenn., Tuesday, was hanged here yesterday. A railroad derrick car was used. The animal was forced to the tracks by other elephants, heavy chains were tied around her neck and she was hoisted in the air. She was valued at \$20,000 by her owners.

## WHERE IS ED. HOWARD?

We are in receipt of the following from Victoria Sawtelle:

"Anyone knowing the whereabouts of Ed. Howard, of Howard and North, please send same to his mother, Mrs. Josephine Meagher, No. 916 West Thirty-fifth Place, Los Angeles, Cal., who has been ill and is sadly in need of his help."

## CONEY'S MARDI GRAS CLOSES.

Coney Island, New York, has closed for the Summer. This announcement usually follows at the end of Coney's Mardi Gras.

The event this year was by far the most successful ever held at the famous resort. The total attendance for this season during the week was put somewhere about two million visitors.

The pageant "Preparedness" attracted the attention of the throngs, due to the splendid manner in which it was handled by the business men of the seaside town.

Along with the closing of Coney's big feature, the larger attractions also put on the shutters.

## PALISADES PARK TO REMAIN OPEN.

It is the intention of the Messrs Schenck to continue the season of Palisades Park indefinitely. The business has grown to such an extent that the owners decided at a meeting recently that the famous Jersey resort could be made a Winter resort.

Many new and interesting features will be installed at once, and an all probabilities an ice skating rink will be built.

There is talk among the amusement colony to make Coney Island bigger, better and grander for the season of 1917.

## BOOMING FAIR.

That the Tri-County Fair, to be held at Botesbury, S. C., Nov. 7-10, will be a regular "humdinger," is the plan of Secretaries C. E. Jones and Charles Kneese. Several counties will participate in the events.

## NEW CARNIVAL CO. FORMED.

G. W. Woodruff, who last year managed the amusements for a circuit of fairs, is organizing a new carnival company that will shortly take to the road.

It will be called the Consolidated Fair Shows.

## DATE SET.

The directors of the Douglas County Fair Assn., at a meeting recently, decided on the first week in October in which to hold the annual event.

Racing is expected to be a big feature this year.

## PARK OWNERS TO REBUILD.

The Atlantic Park Co., the owners of Paragon Park, Nantasket, Mass., which had a very disastrous fire Sept. 10, announced that they will start to rebuild at once.

## FAIRS CANCELED.

No fair will be held in the following towns this year, due to the epidemic prevailing, Chester, Hadam, Norfolk, Salisbury and Washington.

## TWENTY-FIVE YEARS AGO.

JENNIE JOYCE was at Koster & Blais', New York. CLARA MORRIS appeared in "Odette," at the Fourteenth Street Theatre, New York.

"BOYS AND GIRLS" was produced at the New Park, New York.

NEW PLAYS: "Abraham Lincoln," "Pauline Blanchard," "Darlington's Widows," "The Leavenworth Case," "The Volunteer," "A Modern Match," "Geoffrey Middleton, Gentleman," "Mavourneen," "True People."

FANNIE BROWN died.

THE Harry Kernell Show included Mathews and Bulger, Fisher and Clark Thos. O'Brien, Australian Trio, Blocksom and Burns, Lottie Hyde, the Highlys, the Alls, Gallagher and Griffin, and Adelaide Devere.

## ALTERATIONS FOR PRINCESS.

Harry Brown Jr., who has been re-engaged by F. Ray Comstock as manager of the Princess, took charge last Monday of the general reconstruction work which has been going on for some weeks at that house.

As soon as the alterations are completed, and they include a smoking room and tea room underneath the stage, the house will open with "Jane Clegg," which will be followed by "Go To It," a new Comstock musical production.

LIVE  
NEWS

## BURLESQUE

BY MILL.

ROUTES  
REVIEWS

## BOWERY BURLESQUERS.

RATING—100 PER CENT.

Under the old title revived, Hurlig & Seamon have presented a first class entertainment from all points of view.

The comedy is in the hands of two experts, Frank Harcourt and Billy Foster, who are featured, and who live up to it by furnishing each his own brand of fun, to which the audience responds freely with hearty laughter. The material is original in the main, and is put over in most effective manner.

Charles Jansen is also in evidence, although he has not any too much to do in his Hebrew character.

Edna Green is always an active member, with the spirit of burlesque in plain view, and she enjoys the performance, and by so doing makes her audience enjoy it.

Grace Anderson, who was mixed up in the plot of the book by having married somebody after she had believed her husband dead. He in turn had believed her dead and had married a Hula Hula Girl, who had followed him around. The children, impersonated by Marty Seamon, as J. Ham, and Pauline Paull, as Ima Bowowsky, are engaged to each other, and there you are!

Libby Hart was a buxom Hawaiian girl, who showed just a little touch of Oriental swaying in her "Yacki Hacki, Wicki Wacky Woo" number. She also showed as the Suffragette jailer.

Mae Myrtle did an effective number and scored a big hit with her "Someone Else Is Lonesome, Too," during the specialty with Pauline Paull.

Eddie Akin played a good part and contributed several numbers, well sung. Marty Seamon looked classy, but was suffering from a severe cold, which prevented him from exercising his vocal qualifications.

The opening chorus was a big flash, with the girls in black and white. Tights and more tights furnish the theme for most of the chorus girls' raiment. A bathing suit set left little for the imagination. A very pretty set was furnished for the South Sea Isle number, but all the changes were worth mentioning. Billy Foster arrived in a bathing suit, proclaimed a hero, and indulged in a speech *a la* Bernard. Frank Harcourt arrived as the powder merchant in his high hat.

The numbers included: "He's Got a Bungalow," by Miss Myrtle; "Do What Your Mother Did," by Miss Green, with the girls swaying in unison; "Sweet Babette" was a winning number for Miss Paull; Frank Harcourt's "Wonderful Glasses of Mine," a recital of topical subjects; "While the Sun Shines in Virginia," by Misses Green, Myrtle and Paull; "Ireland Must Be Heaven," sung to several encores by Eddie Akin; Myrtle and Paull's specialty, in which they used "Made to Order for Me," "Lonesome," "Kelly," "Dixieland" and "Plantation Home," and "Yacki Hacki Wicki Wacky Woo," by Libby Hart; "Dangerous Girl," an effective duet by Miss Green and Mr. Akin; "On the South Sea Isle," an encore getter for Miss Anderson, a lively first act finale; "U. S. A.," by Miss Hart, and "When the Sun Goes Down in Romany," by Miss Anderson.

The comedy quartet, Harcourt, Foster, Jansen and Akin, was a great laugh maker, and their singing was a fine feature. Occasionally Marty Seamon chimed in. The exits were funny. "Father, Dear Father," had also served for a harmonizer. The doctor's advice, given to Foster by Harcourt, was a scream, with the seltzer finish. Mr. Harcourt got some fun out of his business with a chair painted on a drop. Billy Foster also had some funny conversation with Miss Anderson, in recalling reminiscences of their childhood.

The book for "Lobster Beach," which is full of bright lines is credited to John Raines, and the music by Will Vodray. Hal Lane staged the numbers.

The second act shows the suffragette jail, and winds up the proceedings in good shape. The Bowerys should do business.

## CHANGING THE TOURISTS.

Billy K. Wells went on to Toronto last week to fix up the Tourists. E. W. Chipman has succeeded Bob Simons as manager. Jack Howard has also joined.

## "AL." HAS A "VEHICLE."

Al. Reeves brought his show to the One Hundred and Twenty-fifth Street, New York, last week.

When interviewed before the show he handed THE CLIPPER man a sealed envelope. "Here," he said, "are several claims I make about my show, and I want you to compare your views after you see my show with them, and see if they do not agree."

During the performance several impressions were jotted down, and the comparison showed that Al's claims had presented themselves automatically to the observer, and the views and claims coincided on the following three points:

Mr. Reeves has compiled a show this season which holds interest and entertains more than any he has had for several years.

He has constructed the show along lines of a vehicle, which permit changes and interpolations, enabling him to take full advantage of his available talent. The show may be likened to a mortised cut, into which may be inserted material as occasion requires, with a groundwork of real merit.

There is no book, but his people are placed to best advantage, utilizing portions of their accomplishments in spots and places where they show to best advantage, with everybody and everything moving continually.

The opening fashion shop permits a display upon a specially constructed platform, with sweeping staircases, of the latest dress models worn by pretty girls, a dance by the whirlwind dancers, Eddy and Earle, and during the "slumming" scene and the banquet scene room is made for Paynton and Green, Falls and Falls, two sensational acrobats, Paganl, the violin wonder; Tabor and Clare, those two girls; Francis Murphy, the impersonator; Jerry White and Viola Cavanagh, the cabaretters; Robles, Green, Sulzback and and Leona Miller, in harmonious selections; many musical numbers, and last, but not least, the living art models in various interesting poses.

Al. himself, of course, is there with his personal line of talk and his song about himself, and in the banquet scene helps along the fun with an occasional step or two.

He has equipped the production with the best in the line of costumes and scenery.

Charles Robles works out his comedy instinct to the best advantage, introducing novel ideas at every show, especially in the chorus girls' numbers, which went over to interminable encores, nearly all of the girls having to do a bit before it finished. Al. Green again proved himself a neat straight, as well as an effective character, as the old legit.

Leona Miller, Viola Cavanagh, Bernice Taber, Edna Clair are classy leads.

Jerry White showed proficiency with the piano finger board, especially in his accompaniment for the violin solo. Emil Sulzback showed in several characters, and Claude Eddy filled in.

The chorus includes: Tina Pagana, Frances Murphy, Mae Smith, Anna Schuyler, Dolly Mead, Margie Earle, Mae Osborne, Reta Rogers, Eleanor Marshall, Marie Boyle, Eleanor Gray, Essie Fearreall, Frances Marlowe, Cecile Mayhew, Ella White, Helen Connors, Margaret James, Ella Taylor, Ethel Hall, Anna Thornton.

The staff: Al. Reeves, sole owner; Doc Adams, press representative and business manager; Bally F. Alart, musical director; Charles Robles, stage manager; George Smith, master mechanic; John Collins, electrician; George Underhill, properties; Mary Smith, wardrobe mistress. *MILL.*

## "O. K." FOR BURLESQUE.

CINCINNATI, Sept. 16.—Mayor Puchta, on complaint of representatives of the Federation of Catholic Societies, investigated the shows at burlesque houses here, and found them to be proper.

THE GIRLS FROM JOYLAND, at the Olympic New York, this week are presenting "Midnight Follies" and "A Night in a Harem," with Billy Gilbert, Joe Perry, Eugene West, Jack Oakley, Ann Montgomery, Ida Nicolai, Buelah Kennedy in the cast.

HAZEL JOHNSON has succeeded "Patsy" Delaney with the Watson-Wrothe Show.

## AMERICANS.

At the Olympic, New York, last week, Hughey Bernard offered his American Burlesquers, with Harry Welsh heading the cast, in a lively entertainment, assisted by Marie Mann, Babe Burnette, Kathryn Pearl, Bobby Vall, Billy Barnes, Sam Green and Hughey Bernard.

"Pawnbroking de Luxe" was the title of the first part, and, as the pawnbroker's clerk, Mr. Welsh was induced to advance loans upon a cake of ice, a live model, with buttons and other articles, concealed by humorous minds, as "hockable" material.

Then every once between whiles, the principals would dash on and lead a number, according to the program, which listed Babe Burnette for "Wicki Wacki," the Honolulu love song; Marie Mann to put over "Alabam"; Kathryn Pearl for "Chasing the Blues," Miss Mann for "Borneo," Babe Burnette for "The Kangaroo Hop," Kathryn Pearl for "You're a Dog-gone Dangerous Girl," Miss Mann for "Soon Be Back in Dixie," Babe Burnette for "Nashville," and Miss Pearl, in white tights, for the big finish number, "My Country."

Incidentally, Babe Burnette had made her first appearance attired in purple, with a novel collar arrangement, hiding all "forward," and giving a liberal display "aft." A neat looking craft.

The chorus girls were introduced to the audience by giving the names on cards arranged on an easel.

The second act introduced "Romany," by Miss Pearl; "Never Nearer Heaven," by Mr. Bernard; "Two Key Rag," by Miss Burnette; "Little Bit of Bad in Every Good Little Girl," by Miss Mann; "Old Songs," by Mr. Welsh and the girls; "Honky Tonky Town," by Miss Burnette; "And They Called It Dixieland," by Miss Mann, and "A Little Bit More," by Miss Pearl.

The comedy end was well looked after by Mr. Welsh with his funny slide and his peculiar intonations; Bobby Vall as the German.

The entire show gives excellent satisfaction. *MILL.*

## TREASURER ARRESTED.

Geo. E. Wilcan, colored, brought a charge of discrimination against Jack Crawford, of the Empire, Brooklyn, who was arrested Sept. 13 and held for the Court of Special Sessions. The treasurer declared, it is claimed, that the house was sold out Sept. 6, but subsequently sold seats to white patrons for the same performance.

## THE MAJESTICS.

Florence Bennett is prima donna. Grace Demont, Louise Alexandria, May Penman, Nodine Grey, Florence Emery, Paul Cunningham are in the cast. Fred Irwin is manager; Sam Lewis, advance; Hugh Shubert, leader.

## THE BIG SHOW.

Phil Paulcraft is manager of Irwin's Show. Marjorie Bonner and Frank Stanley are featured. The company, also includes George Gould, Billie Power, George Wang, Nat Nazarro Troupe, Jean Leonard and Patsy O'Brien.

## ST. LOUIS ON THE MAP.

Frank E. Freeman sends us the following bulletin:

The St. Louis Gayety Theatre is cleaner than ever before, with a brand new coat of paint on the front. Frank Parry is one live wire of a manager, with real hustling energy and ambition. You will once more see St. Louis on the map for refined burlesque. He has made a campaign to get the ladies back, and they are surely responding to his call. There was a nice fried chicken dinner tendered Mr. Parry, Ed. Neuman, Fred. Follett, assistant treasurer; your old friend and John Dix, advertising agent of the house. Home cooking, by Mrs. Dix, and served *a la* Delmonico as a curtain raiser to the great Star and Garter Show. In spite of Old Sol beating down on the city pavements everybody was satisfied. Even our old and tried friend and good fellow, Asa Cummings, manager of the great Star and Garter Show, admits it's a great show. Believe me, they don't make them any better, and I. M. Weingarden is just tickled.

## ROUTES.

### COLUMBIA CIRCUIT.

MAIDS OF AMERICA—H. & S., New York, 18-23; Empire, Brooklyn, 25-30.  
RAG DOLL IN RAGLAND—Empire, Brooklyn, 18-23; Park, Bridgeport, Conn., 25-30.  
MERRY ROUNDERS—Park, Bridgeport, 21-23; Colonial, Providence, R. I., 25-30.  
BEHMAN SHOW—Colonial, Providence, 18-23; Gaiety, Boston, 25-30.  
GLOBE TROTTERS—Casino, Boston, 18-23; Grand, Hartford, Conn., 25-30.  
MILLION DOLLAR DOLLS—Grand, Hartford, Conn., 18-23; Jacques, Waterbury, Conn., 25-30.  
TWENTIETH CENTURY MAIDS—Jacques, Waterbury, Conn., 18-23; Cohen's, Newburgh, N. Y., 25-27; Cohen's, Poughkeepsie, N. Y., 28-30.

HELLO, NEW YORK—Cohen's, Newburgh, N. Y., 18-20; Cohen's, Poughkeepsie, 21-23; H. & S., New York, 25-30.  
SIDMAN'S OWN SHOW—Bronx, New York, 18-23; Orpheum, Paterson, N. J., 25-30.  
REEVES' BIG BEAUTY SHOW—Orpheum, Paterson, N. J., 18-23; Empire, Hoboken, 25-30.  
MIDNIGHT MAIDENS—Empire, Hoboken, N. J., 18-23; People's, Philadelphia, 25-30.  
SIGHTSEERS—People's, Philadelphia, Pa., 18-23; Palace, Baltimore, 25-30.  
PUSS—Palace, Baltimore, 18-23; Gaiety, Washington, D. C., 25-30.  
WELCH'S BURLESQUERS—Gaiety, Washington, D. C., 18-23; Gaiety, Pittsburgh, Pa., 25-30.  
BON TONS—Gaiety, Pittsburgh, 18-23; Star, Cleveland, O., 25-30.  
ROSE SYDELL'S LONDON BELLES—Star, Cleveland, O., 18-23; Empire, Toledo, O., 25-30.  
GOLDEN CROOKS—Empire, Toledo, O., 18-23; Lyric, Dayton, O., 25-30.  
LIBERTY GIRLS—Lyric, Dayton, O., 18-23; Olympic, Cincinnati, 25-30.  
WATSON'S BEEF TRUST—Olympic, Cincinnati, 18-23; Columbia, Chicago, 25-30.  
BOSTONIANS—Star and Garter, Chicago, 18-23; Berchel, Des Moines, Ia., 25-30.  
HIP, HIP, HOORAH GIRLS—Berchel, Des Moines, Iowa, 18-20; Gaiety, Omaha, Neb., 25-30.  
A NEW YORK GIRL CO.—Gaiety, Omaha, Neb., 18-23; Gaiety, Kansas City, Mo., 25-30.  
STEP LIVELY GIRLS—Open 18-23; Gaiety, Kansas City, 25-30.  
MARION'S BIG SHOW—Gaiety, Kansas City, 18-23; Gaiety, St. Louis, Mo., 25-30.  
SOME SHOW—Gaiety, St. Louis, Mo., 18-23; Star, and Garter, Chicago, 25-30.  
HOWE'S KISSING GIRLS—Columbia, Chicago, 18-23; Gaiety, Detroit, Mich., 25-30.  
STAR AND GARTER SHOW—Gaiety, Detroit, 18-23; Gaiety, Toronto, Ont., 25-30.  
FOLLIES OF THE DAY—Gaiety, Toronto, Ont., 18-23; Gaiety, Buffalo, N. Y., 25-30.  
ROSELAND GIRLS—Gaiety, Buffalo, N. Y., 18-23; Corinthian, Rochester, N. Y., 25-30.  
HASTINGS' BIG SHOW—Corinthian, Rochester, N. Y., 18-23; Bastable, Syracuse, 25-27; Lumberg, Utica, N. Y., 28-30.  
MOLLIE WILLIAMS' OWN CO.—Bastable, Syracuse, N. Y., 18-20; Lumberg, Utica, 21-23; Gaiety, Montreal, Can., 25-30.  
MAJESTICS—Gaiety, Montreal, Can., 18-23; Empire, Albany, N. Y., 25-30.  
IRWIN'S BIG SHOW—Empire, Albany, 18-23; Casino, Boston, 25-30.  
SPORTING WIDOWS—Gaiety, Boston, 18-23; Columbia, New York, 25-30.  
BOWERY BURLESQUERS—Columbia, New York, 18-23; Casino, Brooklyn, 25-30.  
BURLESQUE REVUE—Casino, Brooklyn, 18-23; Empire, Newark, N. J., 25-30.  
WATSON-WROTE CO.—Empire, Newark, N. J., 18-23; Casino, Philadelphia, 25-30.  
SPIEGEL REVUE—Casino, Philadelphia, 18-23; Bronx, New York, 25-30.

### AMERICAN CIRCUIT.

UNITED STATES BEAUTIES—Gaiety, Philadelphia, 18-23; Shamokin, Pa., 25; Shenandoah, 26; Majestic, Wilkes-Barre, 28-30.  
TEMPTERS—Shamokin, Pa., 18; Shenandoah, 19; Majestic, Wilkes-Barre, 20-23; G. O. H., South Bethlehem, 25; Orpheum, Easton, 26; Grand, Trenton, N. J., 25-30.  
DARLINGS OF PARIS—G. O. H., South Bethlehem, Pa., 18; Orpheum, Easton, Pa., 19; Grand, Trenton, N. J., 20-23; Star, Brooklyn, 25-30.  
FROLICS OF 1916—Star, Brooklyn, 18-23; Orpheum, New Bedford, Mass., 25-27; Academy, Fall River, Mass., 28-30.  
LID LIFTERS—Orpheum, New Bedford, Mass., 18-20; Academy, Fall River, Mass., 21-23; Howard, Boston, 25-30.  
GROWN UP BABIES—Howard, Boston, 18-23; Gilmore, Springfield, Mass., 25-27; Worcester, Worcester, Mass., 28-30.  
PAT WHITE'S GAIETY GIRLS—Gilmore, Springfield, Mass., 18-20; Worcester, Worcester, Mass., 21-23; Gardner, Mass., 25; Greenfield, 26; Amsterdam, N. Y., 27; Hudson, Schenectady, 28-30.  
MILITARY MAIDS—Gardner, Mass., 18; Greenfield, 19; Amsterdam, N. Y., 20; Hudson, Schenectady, N. Y., 21-23; Binghamton, N. Y., 25, 26; Norwich, 27; Oneida, 28; International, Niagara Falls, N. Y., 29, 30.

HELLO, PARIS—Binghamton, N. Y., 18, 19; Norwich, N. Y., 20; Oneida, N. Y., 21; International, Niagara Falls, N. Y., 22, 23; Star, Toronto, Can., 25-30.  
LADY BUCCANEERS—Star, Toronto, Ont., 18-23; Savoy, Hamilton, Can., 25-30.  
GINGER GIRLS—Savoy, Hamilton, Ont., 18-23; Cadillac, Detroit, 25-30.  
TOURISTS—Cadillac, Detroit, 18-23; open 25-30; Englewood, Chicago, Oct. 2-7.  
PARSIAN FLIRTS—Open 18-23; Englewood, Chicago, 25-30.  
CHERRY BLOSSOMS—Englewood, Chicago, 18-23; Gaiety, Milwaukee, 25-30.  
HIGH LIFE GIRLS—Gaiety, Milwaukee, 18-23; Gaiety, Minneapolis, 25-30.  
BIG REVIEW OF 1917—Gaiety, Minneapolis, 18-23; Star, St. Paul, Minn., 25-30.  
AUTO GIRLS—Star, St. Paul, Minn., 18-23; Duluth, Minn., 24; St. Cloud, 25; Mankato, 26; Waterloo, Iowa, 27; Marshalltown, 28; Cedar Rapids, 29; Ottumwa, 30.  
PACE MAKERS—Duluth, Minn., 17; St. Cloud, 18; Mankato, 19; Waterloo, Iowa, 20; Marshalltown, 21; Cedar Rapids, Iowa, 22; Ottumwa, 23; Century, Kansas City, Mo., 25-30.  
CHARMING WIDOWS—Century, Kansas City, 18-23; Standard, St. Louis, Mo., 25-30.  
HELLO GIRLS—Standard, St. Louis, 18-23; Terre Haute, Ind., 25-27; Lafayette, Ind., 28; South Bend, 29; Gary, 30.  
BEAUTY, YOUTH AND FOLLY—Terre Haute, Ind., 18-20; Lafayette, 21; Michigan City, 22; Gary, Ind., 23; Gaiety, Chicago, 25-30.  
FOLLIES OF PLEASURE—Gaiety, Chicago, 18-23; Majestic, Indianapolis, 25-30.  
CABARET GIRLS—Majestic, Indianapolis, 18-23; Buckingham, Louisville, Ky., 25-30.  
FRENCH FROLICS—Buckingham, Louisville, Ky., 18-23; Lyceum, Columbus, O., 25-30.  
BROADWAY BELLES—Lyceum, Columbus, O., 18-23; Zanesville, O., 26; Canton, 27; Akron, 28-30.  
MONTE CARLO GIRLS—Zanesville, O., 19; Canton, 20; Akron, 21-23; Empire, Cleveland, O., 28-30.  
MISCHIEF MAKERS—Empire, Cleveland, O., 18-23; Erie, Pa., 25, 26; Ashtabula, O., 27; Park, Youngstown, O., 28.  
THOROUGHBREDS—Erie, Pa., 18, 19; Ashtabula, O., 20; Park, Youngstown, O., 21-23; Penn Circuit, 25-30.  
SOCIAL FOLLIES—Penn Circuit, 18-23; Gaiety, Baltimore, 25-30.  
RECORD BREAKERS—Gaiety, Baltimore, 18-23; Trocadero, Philadelphia, 25-30.  
TANGO QUEENS—Trocadero, Philadelphia, 18-23; Olympic, New York, 25-30.  
GIRLS FROM JOYLAND—Olympic, New York, 18-23; Majestic, Scranton, Pa., 25-30.  
AMERICAN—Majestic, Scranton, Pa., 18-23; Gaiety, Brooklyn, N. Y., 25-30.  
SEPTEMBER MORNING GLORIES—Gaiety, Brooklyn, N. Y., 18-23; Academy, Jersey City, N. J., 25-30.  
GIRLS FROM THE FOLLIES—Academy, Jersey City, N. J., 18-23; Gaiety, Philadelphia, 25-30.  
PENN CIRCUIT.  
OPERA HOUSE, New Castle, Pa., Monday.  
CAMBRIA, Johnstown, Tuesday.  
MISHLER, Altoona, Wednesday.  
ORPHEUM, Harrisburg, Thursday.  
ORPHEUM, York, Friday.  
ACADEMY, Reading, Saturday.

### YORK THEATRE CLOSES.

Ben Kahn decided to close the show at the York, New York, Saturday, Sept. 16. The company will be seen at the Lee Avenue Theatre, Brooklyn, about Sept. 25.

### LYRIC TO OPEN.

The Lyric, New Orleans, La., now being repaired and overhauled, will open with high class burlesque Sept. 24. Lew Rose, the hustling burlesque promoter, will probably be in charge.

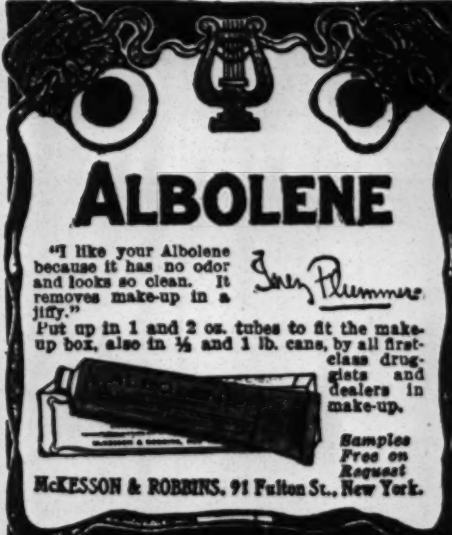
### COLUMBIA, INDIANAPOLIS, CLOSES.

The working force and musicians had been given the customary two weeks' notice at the Columbia, Indianapolis, and the house closed indefinitely 16.

BEN LEVINE was in town last week. He is trying to change the Grand, Trenton, of which he is manager, into a three day stand for burlesque, in order to play three days of vaudeville. The Eva Tanguay Co. played the Grand 18.

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Anglin, Margaret (Chas. Frohman, Inc., mgrs.)—  
Empire, New York, 20, indef.  
Abarbanell, Lina (John Cort, mgr.)—Casino, New  
York, indef.  
A. Wise, Geo. (Klaw & Erlanger & Geo. C. Tyler,  
mgrs.)—Criterion, New York, indef.  
Abern Opera Co.—National, Washington, 25-30.  
Allan, Maud—Albany, N. Y., 28.  
"Amber Empress, The" (Corey & Riter, mgrs.)—  
Globe, New York, 19; indef.  
"Arms and the Girl" (Wm. Harris Jr., mgr.)—  
Atlantic City 18-20.  
"Alone at Last" (The Shuberts, mgrs.)—Albany,  
N. Y., 21, 22, Syracuse 23, Buffalo 25-30.  
"Boomerang, The" (David Belasco, mgr.)—Belasco,  
New York, indef.  
"Bridal Night, His" (A. H. Woods, mgr.)—Repub-  
lic, New York, indef.  
"Big Show, The" (Chas. B. Dillingham, mgr.)—  
Hipp., New York, indef.  
"Blue Paradise, The" (The Shuberts, mgrs.)—Chi-  
cago, Chicago, 17, indef.  
"Blue Envelope, The"—New Haven, Conn., 18-20.  
"Bird of Paradise, The"—Cleveland, O., 18-23, In-  
dianapolis 25-30.  
Coker, Wm. (H. H. Frazee, mgr.)—Longacre, New  
York, indef.

"Experience" (Elliott, Comstock & Gest, mgrs.)—  
Lyric, Cincinnati 17-23.  
Fields, Lew—Garrick, Chicago, indef.  
Friedlander Mus. Com. (Palmer Kellogg, mgr.)—  
Red Granite, Wis., 20, Princeton 21, Berlin 22,  
Plymouth 23, Manitowoc 24, Two Rivers 25,  
Appleton 26, Kaukauna 27, Neenah 28, Fond  
du Lac 29, Hortonville 30.  
"Fair and Warmer" (Selwyn & Co., mgrs.)—Har-  
ris, New York, 18-30.  
"Fair and Warmer" (Selwyn & Co., mgrs.)—Cort,  
Chicago, indef.  
"Fair and Warmer" (Selwyn & Co., mgrs.)—Battle  
Creek, Mich., 22, Lansing 26.  
"Flame, The" (Richard Walton Tully, mgr.)—  
Lyric, New York, indef.  
"Friend Martha"—New Haven, Conn., 21-23, Buf-  
falo, N. Y., 25-30.  
"Famous Bostonians" (B. Lang, mgr.)—Walla  
Walla, Wash., 20, Pendleton, Ore., 21-24, Pasco,  
Wash., 25, Davenport 26-30.  
"Freckles," Eastern Co., Broadway Amuse. Co.'s  
(Merle H. Norton, gen. mgr.)—Tipton, Ind., 20,  
Newcastle 22, Muncie 23, Greenville, O., 25, Von  
Wert 26, Paulding 27, Napoleon 28, Wauseon 29.  
"Freckles," Western Co., Broadway Amuse. Co.'s  
(Merle H. Norton, gen. mgr.)—Oskaloosa, Ia.,  
20, Malcolm 21, Kellogg 22, Baxter 23, Vinton  
25, Grundy Center 26, Manson 27, Hampton 28,  
Dows 29, Eldora 30.  
Graham, Oscar, Co. (Oscar Graham, mgr.)—Cor-  
dell, Okla., 20, Carnegie 21, Comanche 22, Ryan  
23, Graham, Tex., 25, Jacksboro 26, Bowie 27,  
Socona 28, Electra 29, Harold 30.  
"Guilty Man, The" (A. H. Woods, mgr.)—Astor,  
New York, indef.  
"Girl From Brazil, The" (The Shuberts, mgrs.)—

"Justice" (Corey & Riter, mgrs.)—Bronx O. H.,  
New York, 25-30.  
"King, Queen, Jack" (A. H. Woods, mgr.)—Provi-  
dence 21-23.  
"Katinka" (Arthur Hammerstein, mgr.)—Shubert,  
Boston, indef.  
"Seven Chances" (David Belasco, mgr.)—Cohan's,  
New York, indef.  
"Little Miss Springtime" (Klaw & Erlanger, mgrs.)  
—Forrest, Phila., 18-23.  
"Little Shepherd of Kingdom Come" (The Shu-  
berts, mgrs.)—Plymouth, Boston, 18-23.  
"Lady Luxury" (Guy S. Burley, mgr.)—Scranton,  
Pa., 20, Allentown 21, 22, Easton 23, Montauk,  
Bkin., 25-30.  
Murdock, Ann (Chas. Frohman, Inc., mgrs.)—  
Powers, Chicago, 18, indef.  
Mittai (Henry W. Savage, mgr.)—Illinois, Chicago,  
indef.  
"Man Who Came Back" (Wm. A. Brady, mgr.)—  
Playhouse, New York, indef.  
"Melody of Youth, The" (Hackett & Tyler, mgrs.)  
—Hollis, Boston, indef.  
"Million Dollar Doll," Eastern Co. (Harvey D.  
Orr, mgr.)—Franklin, Pa., 20, Titusville 21,  
Corey 22, Jamestown, N. Y., 23, Warren, Pa., 25,  
Olean, N. Y., 26, Hornell 27, Dansville 28,  
Owego 29, Corning 30.  
"Montana" (Bankson & Morris, mgrs.)—Maywood,  
Neb., 20, Wallace 21, Venango 22, Haxtum,  
Colo., 23, Yuma 25, Wray 26, Akron 27, Hailier,  
Neb., 28, Benklemen 29, Bartley 30.  
"Mutt and Jeff's Wedding" (Chas. Williams, mgr.)  
—Tarboro, N. C., 20, Greenville 21, Washington  
22, New Bern 23, Kinston 25, Dunn 26, Fayette-  
ville 27, Wilmington 28, Florence 29, Darling-

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"Cheating Cheaters" (A. H. Woods, mgr.)—El-  
tinge, New York, indef.  
"Cohan Revue of 1916" (Cohan & Harris, mgrs.)—  
Grand, Chicago, indef.  
"Common Clay," with John Mason (A. H. Woods,  
mgr.)—Olympic, Chicago, indef.  
"Common Clay," with Jane Cowl (A. H. Woods,  
mgr.)—Montauk, Bkin., 18-23; Standard, New  
York, 25-30.  
"Common Clay," Special Co. (A. H. Woods, mgr.)  
—Worcester, Mass., 18-20, Portland, Me., 21-23,  
Hartford, Conn., 25-27.  
"Common Clay" Central Co. (A. H. Woods, mgr.)  
—Lancaster, Pa., 20, York 21, Hagerstown, Md.,  
22, Cumberland 23, Morgantown, W. Va., 25,  
Connellsville, Pa., 26, Butler 27, Greensburg 28,  
Johnstown 29, Harrisburg 30.  
Dixey, Henry E. (Helen Tyler, mgr.)—Shubert,  
New York, indef.  
Ditrichstein, Leo (Cohan & Harris, mgrs.)—C. &  
H., New York, 18-23.  
Eltinge, Julian (A. H. Woods, mgr.)—Dayton, O.,  
20, Columbus 21, 22, Minneapolis, Minn., 24-30.  
"Everywoman" (Henry W. Savage, mgr.)—Bur-  
lington, Vt., 20, Plattsburg 21, Malone, N. Y.,  
22, Ogdensburg 23, Ottawa, Can., 25, 26, Brock-  
ville 27, Kingston 28, Belleville 29, Peterboro 30.  
"Experience" (Elliott, Comstock & Gest, mgrs.)—  
Adelphi, Phila., indef.

Forty-fourth Street, New York, indef.  
"Go To It" (F. Ray Comstock, mgr.)—Buffalo, N.  
Y., 18-23.  
"Girl Without a Chance," Eastern Co. (Robert  
Sherman, mgr.)—Boyer City, Mich., 20, Petos-  
key 21, Cheboygan 22, Alpena 23, Bay City 24,  
St. Louis 26, W. Branch 27, Gaylord 28.  
"Girl Without a Chance," Western Co. (Robert  
Sherman, mgr.)—Algona, Ia., 20, Emmetsburg  
21, Spencer 22, Cherokee 23, Remsen 24, Web-  
ster City 26, Eagle Grove 27, Grettinger 29,  
Sibley 30.  
"Girl From Dixieland" (Ralph Deane, mgr.)—El-  
bow Lake, Minn., 20.  
Hitchcock, Raymond—Syracuse, N. Y., 18-20, Buf-  
falo 21-23.  
"Hit-the-Trail Holiday" (Cohan & Harris, mgrs.)  
—Park Sq., Boston, indef.  
"Her Soldier Boy" (The Shuberts, mgrs.)—Albany,  
N. Y., 23.  
"House of Glass" (Cohan & Harris, mgrs.)—Stand-  
ard, New York, 18-23, Albany 29, 30.  
"Husband, Wife, Man" (Cohan & Harris, mgrs.)—  
Buffalo, N. Y., 18-20.  
"Intruders, The" (Cohan & Harris mgrs.)—C. &  
H., New York, 26, indef.  
"It Pays to Advertise" (Cohan & Harris, mgrs.)—  
Hamilton, Can., 22, 23.

ton, S. C., 30.  
"Mutt and Jeff's Wedding" (Harry Hill, mgr.)—  
Johnstown, N. Y., 20, Little Falls 21, Cortland  
22, Ithaca 23, Geneva 25, Owego 26, Sayre, Pa.,  
27, Towanda 28, Elmira, N. Y., 29, Bingham-  
ton 30.  
"My Home Town Girl" (Perry J. Kelly, mgr.)—  
Grand Rapids, Mich., 17-23, Battle Creek 27.  
"Natural Law, The," Western Co., United Prod.  
Co.'s (Merle H. Norton, gen. mgr.)—Alpena,  
Mich., 20, Alma 21, Mt. Pleasant 22, Manistee  
24, Petoskey 25, Reed City 26, Allegan 27,  
Vicksburg 28, Pontiac 29, Lansing 30.  
"Only Girl, The" (Joe Weber, mgr.)—Shubert,  
Bkin., 18-23, Newark, N. J., 25-30.  
"Other Man's Wife, The," Eastern, Lambert Prod.  
Co.'s (Lem Edwards, mgr.)—Peru, Ind., 20,  
Anderson 21, Portland 22, Van Wert, O., 23,  
Defiance 26, Ottawa 27, Wapakoneta 29.  
Powers, James T. (The Shuberts, mgrs.)—Forty-  
eighth Street, New York, indef.  
Patton, W. B. (Frank B. Smith, mgr.)—Elkader,  
Ia., 21, Waucoma 22, Lawler 24.  
"Passing Show of 1916"—Winter Garden, New  
York, indef.  
"Pierrot, the Prodigal" (Winthrop Ames and Wal-  
ter Knight, mgrs.)—Booth, New York, indef.

"Pollyanna" (Klaw & Erlanger & Geo. C. Tyler, mgrs.)—Hudson, New York, 18, indef.  
 "Pair of Queens, A" (H. H. Frazee, mgr.)—Plymouth, Boston, 18, indef.  
 "Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Newark, N. J., 18-23, Shubert's, Bkln., 25-30.  
 "Princess Pat, The"—Alvin, Pittsburgh, 18-23.  
 "Peck's Bad Boy" (Benner & Herman, mgrs.)—Marshfield Wis., 20, Abbottsford 21, Eau Claire 24, Baldwin 26, Northfield, Minn., 28.  
 "Pair of Silk Stockings"—Hamilton, Can., 26, 27.  
 Ross, Thos. W., & Maclyn Arbuckle—Blackstone, Chicago, 25, indef.  
 Ring, Blanche—Bronx O. H., New York, 18-23, Albany 25, 26.  
 Robson, May—Brattleboro, Vt., 20, Northampton, Mass., 21, Claremont, N. H., 22, Bellows Falls, Vt., 23, White River 25, Barre 26, Burlington 27, Rutland 28, Glens Falls 29, Granville 30.  
 "Robinson Crusoe Jr." (The Shuberts, mgrs.)—Lyric, Phila., indef.  
 "Rio Grande" (Chas. Frohman, Inc., mgrs.)—Stamford, Conn., 30.  
 "Regular Girl, A"—Rochester, N. Y., 18-20.  
 Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgrs.)—Forrest, Phila., 25, indef.  
 Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Lyceum, New York, 18, indef.  
 San Carlos Opera Co.—Montreal, Can., 17, indef.  
 "Silent Witness, The" (H. H. Frazee, mgr.)—Fulton, New York, indef.  
 "Sport of Law"—Garrick, Phila., 18-23.  
 "Sunny South" (J. C. Rockwell, mgr.)—Malone, N. Y., 20, Madrid 21, Norwood 22, Potsdam 23, Clayton 25, Sackett's Harbor 26, Adams 27, Wolcott 28, Newark 29, Naples 30.

"Yankee Doodle Dick" (Tennant Prod. Co., mgrs.)—Baltimore 18-23.  
 Ziegfeld "Follies"—Colonial, Boston, 18, indef.

## INTERNATIONAL CIRCUIT.

"Mutt and Jeff's Wedding" (Joe Pettengill, mgr.)—G. O. H., Worcester, 18-23, Wieting O. H., Syracuse, N. Y., 25-27, Colonial, Utica, 28-30.  
 "The Penalty of Sin" (Robt. Campbell, mgr.)—Wieting O. H., Syracuse, N. Y., 18-20, Colonial, Utica, 21-23, Majestic, Buffalo, 25-30.  
 "Path of Folly" (Vance & Sullivan, mgrs.)—Majestic, Buffalo, 18-23, Lyceum, Pittsburgh, 25-30.  
 Howard Thurston (Geo. H. Nicolai, mgr.)—Lyceum, Pittsburgh, 18-23, G. O. H., Youngstown, O., 25-30.  
 "Little Girl in a Big City" (Arthur Alston, mgr.)—G. O. H., Youngstown, O., 18-23, Prospect, Cleveland, 25-30.  
 Kate Ellmore (Williams & Hill, mgrs.)—Prospect, Cleveland, 18-23, Palace, Toledo, 25-30.  
 "Which One Shall I Marry?" (J. J. Howard, mgr.)—Palace, Toledo, 18-23, Lyceum, Detroit, 24-30.  
 "The Old Homestead" (S. Z. Poll, mgr.)—Lyceum, Detroit, 17-23, National, Chicago, 24-30.  
 "The Other Wife" (Vaughan Glaser, mgr.)—National, Chicago, 17-23, American, St. Louis, 24-30.  
 "The Woman He Married" (Max Spiegel, mgr.)—American, St. Louis, 17-23, Garden, Kansas City, 24-30.  
 Nancy Borer (Will J. Donnelly, mgr.)—Garden, Kansas City, 17-23, Boyd's O. H., Omaha, Neb., 24-27, G. O. H., Sioux City, Ia., 28-30.

"Little Peggy O'Moore" (Halton Powell, mgr.)—Folia, Washington, D. C., 18-23, Auditorium, Baltimore, 25-30.  
 "For the Man She Loved" (Wm. Woods, mgr.)—Auditorium, Baltimore, 18-23, Walnut St., Philadelphia, 25-30.  
 "The Eternal Magdalene" (Lee Harrison, mgr.)—Walnut Street, Philadelphia, 18-23, Nixon, Atlantic City, N. J., 25-27, Trent, Trenton, 28-30.  
 "Madame Spy"—Broadway, Camden, 18-23, Orpheum, Philadelphia, 25-30.  
 "Peg o' My Heart"—Orpheum, Philadelphia, 18-23, Knickerbocker, Philadelphia, 25-30.  
 "Girl He Couldn't Buy" (Arthur C. Alston, mgr.)—Knickerbocker, Philadelphia, 18-23, Wilkes-Barre, 25-27, Academy, Scranton, 28-30.  
 "That Other Woman"—Wilkes-Barre 18-20, Academy, Scranton, 21-23, Majestic, Jersey City, N. J., 25-30.  
 "Funny Mr. Dooley" (Wm. Isham, mgr.)—Majestic, Jersey City, N. J., 18-23, Lyceum, Paterson, 25-30.  
 "Daughter of Mother Machree" (Lester & Bratton, mgrs.)—Lyceum, Paterson, 18-23, Park Place, Newark, 25-30.  
 Harry Clay Blaney (E. F. Rush, mgr.)—Park Place, Newark, N. J., 18-23, Jay off 25-30.  
 "Texas" (Jake Lieberman, mgr.)—Atlantic City, N. J., 18-20, Trenton 21-23, G. O. H., Brooklyn, 25-30.  
 "Rolling Stones" (Clark Ross, mgr.)—G. O. H., Brooklyn, 18-23, Bronx, New York, 25-30.  
 "Hour of Temptation" (Schiller & Weis, mgrs.)—Bronx, New York, 18-23, Lyric, Bridgeport, Conn., 25-30.

## SENSATION OF THE COUNTRY

Music by Albert Von Tilzer

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The song that is stopping more shows than any song ever published.

## WACKI WACKI WOO

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CHICAGO: 145 N. Clark St.

"Serenade, The" (Walker & Stevens, mgrs.)—Albiontown, Pa., 25, Reading 26, Lebanon 27, Hazleton 28, Sunbury 29, Altoona 30.  
 "Seven Keys to Baldpate" (Cohan & Harris, mgrs.)—Imperial, Chicago, 17-22.  
 "Turn to the Right" (Smith & Golden, mgrs.)—Gaiety, New York, indef.  
 "Two Junes, The"—Broad, Phila., 18-23.  
 "Ten Nights in a Bar Room"—Battle Creek, Mich., 24.  
 "Twin Beds"—Altoona, Pa., 26.  
 "Up Stairs and Down" (Oliver Morosco, mgr.)—Belasco, Washington, 18-23, Cort, New York, 25, indef.  
 "Uncle Tom's Cabin" (Martin's—Zanesville, O., 23.  
 "Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Thirtieth Street, New York, indef.  
 "Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Wilbur, Boston, indef.  
 Washington Sq. Players—Comedy, New York, indef.  
 Wilson, Al. H. (Sidney R. Ellis, mgr.)—Marietta, O., 20, Parkersburg, W. Va., 21, Huntington 22, Charleston 23, Chillicothe, O., 25, Dayton 26, Richmond, Ind., 27, Muncie 28, Paris, Ill., 29, Terre Haute, Ind., 30.  
 "Watch Your Step" (Chas. Dillingham, mgr.)—Reading, Pa., 21.

"Truxton King" (Geo. M. Gatts, mgr.)—Boyd's O. H., Omaha, 17-20, G. O. H., Sioux City, Ia., 21-23, Imperial, Chicago, 24-30.  
 "The Little Girl God Forgot" (J. Bernero, mgr.)—Lay off 17-23, Park, Indianapolis, 25-30.  
 "My Mother's Rosary" (Ed. Rowland, mgr.)—Park, Indianapolis, 18-23, Gaiety, Louisville, 25-30.  
 "Broadway After Dark" (Halton Powell, mgr.)—Gaiety, Louisville, 18-23, Bijou, Nashville, Tenn., 25-30.  
 Fox & Stewart (J. Goldenberg, mgr.)—Bijou, Nashville, Tenn., 18-23, Lyric, Memphis, 25-30.  
 "The Cry of Her Children" (Int. Prod. Co., mgrs.)—Lyric, Memphis, Tenn., 18-23, Crescent, New Orleans, La., 24-30.  
 "While the City Sleeps" (Edwin Clifford, mgr.)—Crescent, New Orleans, La., 17-26, Bijou, Birmingham, Ala., 25-30.  
 "The Girl Without a Chance" (Robt. Sherman, mgr.)—Bijou, Birmingham, Ala., 18-23, G. O. H., Atlanta, Ga., 26-30.  
 "Bringing Up Father in Politics" (Chas. H. Yale, mgr.)—G. O. H., Atlanta, Ga., 18-23, Richmond, Va., 25-30.  
 "The Natural Law" (Geo. Goett, mgr.)—Bijou, Richmond, Va., 18-23, Folia, Washington, D. C., 25-30.

"The Devil's Harvest" (Lester & Bratton, mgrs.)—Lyric, Bridgeport, Conn., 18-23, Modern, Providence, 25-30.  
 Joe Welch (M. Jacobs, mgr.)—Modern, Providence, 18-23, Castle Sq., Boston, 25-30.  
 "Heart of Dixie" (Robert Campbell, mgr.)—Castle Sq., Boston, 18-23, G. O. H., Worcester, 18-23.

## STOCK AND REPERTOIRE ROUTES.

## Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.  
 Alcazar Players—San Francisco, indef.  
 Alcazar Players—Wichita, Kan., indef.  
 American Players—Spokane, Wash., indef.  
 Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.  
 Angell's Comedians, Southern Co. (Billie O. Angelo, mgr.)—Mt. Airy, Ia., 19-23, Leon 24-30.  
 Academy Players—Hafax, N. S., Can., indef.  
 Bainbridge Players—Minneapolis, indef.  
 Burbank Players—Los Angeles, indef.  
 Burns' Players—Colorado Springs, Colo., 18-23.  
 Bunting, Emma, Stock—San Antonio, Tex., 18-30.  
 Benjamin, Jack, Stock—Sylvan Grove, Kan., 18-23, Wilson 25-30.  
 Colonial Players—Pittsfield, Mass., indef.

(Continued on page 24.)

## NEXT WEEK'S VAUDEVILLE BILLS

Sept. 25-30

U. B. O. CIRCUIT  
NEW YORK CITY.

**Colonial**  
Belle Storey  
Wells, Norworth & M.  
Gus Edwards & Co.  
Aveling & Lloyd  
White & Cavanaugh  
Willie Weston

**Royal.**  
Chas. Fletcher  
Lillian's Dogs  
Connolly & Wenrich

**Alhambra.**  
Mildred Macomber  
Kerr & Berko  
Whipple, Huston Co.  
Santley & Norton  
Hallen & Hunter  
Planagan & Edwards  
Kramer & Paterson  
Marion Weeks

**Bushwick (Bkln.)**  
Shoen & Mayne  
Geo. Damerel & Co.  
Kitamura Japs  
Arthur Deagon  
Calliste Conant  
Claude Roode  
Henrietta Crossman  
Whitfield & Ireland  
Lockett & Waldron  
Emma Carus & Co.  
Joe Cook

**Orpheum (Bkln.)**  
Alexander Bros.  
Jack Norworth  
Moore & Haager  
Geo. Kelly & Co.  
Tempest & Sunshine  
Four Amaranths  
Lew Wilson  
Tom Edwards & Co.  
Howard & Clark  
World Dancers

**ATLANTA, GA.**  
**Forsyth.**  
Jas. Thompson & Co.  
Albertina Rasch & Co.  
Jasper  
Adair & Adelphi  
Three Steindel Bros.

**BOSTON.**  
**Keith's.**  
Wood & Wyde  
Lovenberg Sisters  
Shannon & Annis  
Merian's Dogs  
Belclair Bros.  
Nat C. Goodwin  
Frank Le Dent  
Three Leightons

**BIRMINGHAM, ALA.**  
**Lyric.**  
First Half  
Beatrice Morrell  
Marie Stoddard  
Last Half  
Frank Morrell

**BALTIMORE.**  
**Maryland.**  
Musical Johnstons  
Adelaide Boothby  
Golding & Keating  
Isabelle D'Armond  
Shattuck & Golden  
Murtis & Weston & Co.

**BUFFALO, N. Y.**  
**Shea's.**  
La Argentina  
"Four Entertainers"  
Hunting & Francis  
Joe Fanton & Co.  
Leo Beers  
Arthur Sullivan & Co.

**CLEVELAND.**  
**Keith's.**  
Harris & Manion  
"Forty Winks"  
Yvette  
Mirano Bros.  
Richards & Kyle  
Carl Rosine Co.

**CHATTANOOGA.**  
**Keith's.**  
First Half  
Hickman Bros. & Co.  
Emerson & Baldwin  
La Palerica & Co.  
Last Half  
Jerome & Carson

**CHARLESTON, S. C.**  
First Half  
Saxo Sextette  
Harry Pease  
Prince Charles  
Last Half  
Sylvester & Vance  
Five Mowatt  
Violet McMillan

COLUMBUS, O.  
Keith's.

Witt & Winter  
Elsa Ryan & Co.  
The Berrens  
Lloyd & Britt  
Cycling McNutts

CINCINNATI.  
Keith's.

Mayhew & Taylor  
Una Clayton & Co.  
Baker & Janis  
Clifford Walker  
Folles D'Amour  
"Two Tomboys"  
Mack & Walker

DAYTON, O.  
Keith's.

Bert Hanlon  
"The Vacuum Cleaners"  
Winston's Water Lion  
Marie & Billy Hart

DETROIT.  
Temple.

Burley & Burley  
Le Roy, Lytton & Co.  
Louise Dresser  
Eva Taylor & Co.  
Kullerva Bros.  
Riggs & Witche  
Odene

ERIE, PA.  
Colonial.

Togan & Geneva  
Coakley, Hanvey & D.  
Page, Hack & Mack  
Carlisle & Roma

GRAND RAPIDS.  
Empress.

Frank Crumit  
Harry Fern & Co.  
Davenport & Rafferty  
Delton, Marcena & D.  
Cook & Lorenz

HAMILTON, ONT.  
Temple.

Nelson Waring  
Ryan & Riggs  
"At the Party"  
Wilying Keelers

INDIANAPOLIS.  
Grand.

Bob Albright  
Mrs. Thos. Whiffen  
Dooley & Rugel  
Jordan Trio  
Edwin George  
McCarthy & Faye  
Mazie King & Co.

JACKSONVILLE.  
First Half

Val & Ernie Stanton  
Last Half  
"The Octopus"  
Clara Howard  
Lillian Calvert

KNOXVILLE, TENN.  
Bijou.

First Half  
Jerome & Carson  
Last Half  
Hickman Bros. & Co.  
Emerson & Baldwin  
La Palerica & Co.

LOUISVILLE.  
Keith's.

Chas. Kellogg  
Valmont & Reynen  
Blossom Seeley Co.  
"The Ushers"  
De Leon & Davies

MONTREAL, CAN.  
Orpheum.

Nan Halperin  
Walter C. Kelly  
Hull & Durkin Trio  
Ronair, Ward & Farron  
Jos. E. Bernard & Co.

NORFOLK, VA.  
Colonial.

First Half  
Laurie & Bronson  
Cheyenne Minstrels  
Sampson & Douglas  
Last Half  
O'Brien Havel & Co.  
Baraban & Grohs  
Lorraine & Cameron  
Elliot & Mullen

NASHVILLE, TENN.  
Princess.

First Half  
Frank Morrell  
Last Half  
Beatrice Morrell  
Marie Stoddard

PROVIDENCE.  
Keith's.

Franklyn Ardell & Co.  
Hans Hanke  
Parish & Peru  
Foots Paka & Co.  
Clara Morten

Queenie Dandelin  
Thos. Swift & Co.  
Young & Brown

## PHILADELPHIA.

## Keith's.

The De Macos  
Ernette Asoria  
Adelaide & Hughes  
Clark & Verdi  
Cecil Cunningham  
Gonne & Alberts  
Hugh Herbert & Co.  
Gerard & Clark  
Ponzello Sisters

PITTSBURGH.  
Davis.

Harry Beresford Co.  
Olympia Desval  
Jas. Carson & Co.  
Stuart Barnes

ROCHESTER, N. Y.  
Temple.

Rae E. Ball  
Dorothy Regal & Co.  
Roy & Arthur  
The Volunteers  
Cressy & Dayne  
Ellmore & Carlton  
Dudley Trio  
Eadie & Ramsden

RICHMOND, VA.  
Colonial.

First Half  
Baraban & Grohs  
Lorraine & Cameron  
Elliot & Mullen  
O'Brien Havel & Co.  
Last Half  
Laurie & Bronson  
Cheyenne Minstrels  
Sampson & Douglas

SAVANNAH, GA.  
First Half

Clara Howard  
"The Octopus"  
Lillian Calvert  
Last Half  
Val & Ernie Stanton

TOLEDO, O.  
Keith's.

Minnie Allen  
Herbert's Dogs  
Kerr & Weston  
Comfort & King  
Roshanara  
Wolf & Stuart  
Billy Bonner & Co.

TORONTO, CAN.  
Shea's.

Trovato  
The Crisps  
Hamilton & Barnes  
Dupree & Dupree  
Gene & Della Muller  
"Married Ladies' Club"  
Bison City Four

WASHINGTON.  
Keith's.

Naudain & Friedland  
Al Herman  
Brierre & King  
Roberta & Revera  
Marx Bros. & Co.

WILMINGTON, DEL.  
Garrick.

Geo. Lyons  
King & Harvey  
YOUNGSTOWN, O.  
Keith's.

Harry B. Lester  
Meredith & Snoozer  
Mason Keeler & Co.  
Adams & Murray  
Ollie Young & April  
Campbell Sisters

ORPHEUM  
CIRCUITCHICAGO.  
Majestic.

Phyllis Nelson-Terry  
Claude Gillingwater  
James Cullen  
Willie Solar  
Hufford & Chain  
Miniature Revue  
Schooler & Dickinson  
Rice, Elmer & Tom

## Palace.

Bankoff & Grille  
Bonita & Lew Hearn  
The Meykors  
Savoy & Brennan  
Milt Collins  
The White Hussars  
Primrose Four  
International Girl  
D'Amour & Douglas

CALGARY, CAN.  
Orpheum.

Morton & Glass  
Britt Wood  
Williams & Wolfus  
"Honor Thy Children"  
Marshall Montgomery

Francis & Kennedy  
Scotch Lads & LassiesDULUTH, MINN.  
Orpheum.

"Forest Fire"  
McDevitt, Kelly & Lucy  
Miller & Vincent  
Ward Bros.  
Frisco  
Josie Heather  
Kittaro Bros.

DENVER, COLO.  
Orpheum.

Ruth St. Denis & Co.  
Bondini Bros.  
Harry Holman & Co.  
Olga & Alada Paradoski  
Lohse & Sterling  
Lew Madden & Co.

DES MOINES, IA.  
Orpheum.

Wilfred Clark & Co.  
Imperial Chinese Trio  
Robbie Gordone  
Mary Gray  
Ellis & Bordon  
Four Readings  
Moon & Morris

KANSAS CITY, MO.  
Orpheum.

Clark & Hamilton  
Maryland Singers  
Jim & Betty Morgan  
Geo. Howell & Co.  
Cantwell & Walker  
Sabina & Bronner  
Martineti & Sylvester

LINCOLN, NEB.  
Orpheum.

Rooney & Bent  
Mrs. Herz & Co.  
"Petticoats"  
Spencer & Williams  
Mary Melville  
Leo Zarrell Trio  
Sylvia Loyal & Pierrot

LOS ANGELES, CAL.  
Orpheum.

Mrs. Langtry  
Lydell & Higgins  
The Sharrocks  
Oliver & Oip  
Cooper & Smith  
Dancing Kennedys  
Erice & King

MEMPHIS, TENN.  
Orpheum.

Harry Green & Co.  
Mme. Chilson Ohmann  
McKay & Ardine  
McWatters & Tyson  
Dainty Marie  
Howard, Kibel & Herb.  
Libonati

MILWAUKEE.  
Majestic.

Eddie Leonard & Co.  
"Dancing Girl of Deft!"  
Ray Samuels  
Love & Wilbur  
"What Happened to R."  
Calts Bros.  
Russell & Ward

MINNEAPOLIS.  
Orpheum.

Sarah Padden & Co.  
Rockwell & Wood  
"Girl in the Moon"  
Claire Rochester  
Bert Fitzgibbon  
Albright & Rodolfi  
McLellan & Carson

NEW ORLEANS, LA.  
Orpheum.

"Overtones"  
Plicer & Douglas  
Montgomery & Perry  
Wallace Galvin  
Ruby Cavale & Co.  
Miniature Revue

OMAHA, NEB.  
Orpheum.

Mullen & Coogan  
Carroll & Wheaton  
"Might Have Beens"  
Bert Levy  
Gladiators  
The Brightons  
G. Aldo Randegger

OAKLAND.  
Orpheum.

Alan Brooks & Co.  
Al & Fannie Steadman  
"Old Time Dances"  
Gordon & Rica  
Willard

SAN FRANCISCO.  
Orpheum.

Nora Bayes  
Webb & Burns  
Demarest & Collette  
Dore & Halperin  
Allan Dinehart & Co.  
Kalmar & Brown  
Diero

SEATTLE.  
Orpheum.

Laura Nelson Hall  
Walter Brower  
Lunette Sisters  
Allen & Howard  
Morin Sisters  
Helene Davis  
Fred V. Bowers & Co.

ST. LOUIS.  
Columbia.

Theo. Kosloff & Ballet  
Lydia Barry  
Smith & Austin  
Kenny & Hollis  
Paul Gordon  
Irwin & Henry  
Maxine Bros. & Bobby

ST. PAUL.  
Orpheum.

Fay, Two Coleys & Fay  
Ruth Budd  
Beeman & Anderson  
"Cranberries"  
Donovan & Lee  
Sophie Tucker  
Leipzig

SALT LAKE CITY.  
Orpheum.

Princess Kalama Duo  
Mme. Sumiko & Girls  
Duffy & Lorenze  
Three Du For Boys  
Rooney & Bent  
McConnell & Simpson

VANCOUVER, CAN.  
Orpheum.

Chip & Marble  
Orth & Dooley  
Claire Vincent & Co.  
Alexander MacFayden  
Nederveld's Baboons  
Sherman & Uttry  
Pielert & Schofield

WINNIPEG, CAN.  
Orpheum.

"The Bride Shop"  
De Witt, Burns & T.  
Maud Lambert  
Ernest Ball  
Raymond Bond & Co.  
Bernard & Scarth  
Frank Carmen

POLI CIRCUIT  
BRIDGEPORT, CONN.  
Poli's.

First Half  
Mardo & Hunter  
Jarvis & Harrison  
Spencer Charter & Co.  
Regal & Bender  
"Heart of a Thief"  
Last Half  
Espe & Dutton  
Kelly & Pollack  
Douglas A. Flint & Co.  
Madison & Winchester  
Bobby Heath & Co.

## Piazza.

First Half  
Eldridge & Barlow  
"Happy Days"  
(Two to fill)  
Last Half  
Mabel Fonda Trio  
Melody Four  
(Two to fill)

HARTFORD, CONN.  
Palace.

First Half  
Mabel Fonda Trio  
Florence & Two Bros.  
Kennedy & Burt  
Eugene Emmett & Co.  
(To fill)  
Last Half  
Paul Petching & Co.  
Robinson & McShayne  
Florrie Millership  
De Koch Troupe  
(To fill)

## Poli's.

First Half  
Frank Hartley  
Kelly & Pollack  
Five Sweethearts  
Albert & Saul  
Chas. Ahern Troupe  
Last Half  
Daly & Berlow  
Smith & Ralph  
"How It Happened"  
Will Morrissey & Co.  
Five Harmony Girls

NEW HAVEN, CONN.  
Poli's.

First Half  
Daly & Berlow  
Florrie Millership  
"The Headliner"  
Melody Four  
Espe & Dutton  
(To fill)

## Bijou.

First Half  
Smith & Ralph

Joe Browning  
Douglas A. Flint & Co.  
Robinson & McShayne  
Five Harmony Girls  
Last Half

Frank Hartley  
Kennedy & Burt  
Greater City Four  
"Happy Days"  
(To fill)

SPRINGFIELD, MASS.  
Palace.

First Half  
Hill & Ackerman  
Anthony & Adele  
Howard  
Chikels  
Fern & Davis  
Great Leon & Co.  
Last Half  
Rose & Dell  
Five Sweethearts  
Jarvis & Harrison  
"Whirl of S. & D."  
Quigley & Fitzgerald  
Paul Levan & Dobbs

SCRANTON, PA.  
Poli's.

First Half  
The Norvells  
Mumford & Thomson  
"Woman"  
Venita Gould  
"Going Up"  
Last Half  
Armstrong & Strouse  
Albert White & Co.  
Olga Cook  
Alexander & Scott  
"The Lawn Party"

WILKES-BARRE.  
Poli's.

First Half  
Armstrong & Strouse  
Albert White & Co.  
Olga Cook  
Alexander & Scott  
"The Lawn Party"  
Last Half  
The Norvells  
Mumford & Thomson  
"Woman"  
Venita Gould  
"Going Up"

WATERBURY, CONN.  
Poli's.

First Half  
Rose & Dell  
Kimball & Kenneth  
Morris & Beasley  
Bobby Heath & Co.  
Quigley & Fitzgerald  
Paul Le Van & Dobbs  
Last Half  
Hill & Ackerman  
Anthony & Adele  
Zeno & Mandel  
Dorothy Brenner  
Great Leon & Co.  
(To fill)

WORCESTER, MASS.  
Poli's.

First Half  
Paul Petching & Co.  
Zeno & Mandel  
Dorothy Brenner  
Will Morrissey & Co.  
"Whirl of S. & D."  
Last Half  
Kimball & Kenneth  
Ankels  
Fern & Davis  
Great Howard  
Eugene Emmett & Co.

## Piazza.

First Half  
Judge & Gale  
Greater City Four  
American Minstrels  
(Two to fill)  
Last Half  
Eldridge & Barlow  
Joe Browning  
Albert & Saul  
"The Headliner"  
(To fill)

MICHIGAN  
CIRCUIT.

## (U. B. O., CHICAGO.)

## ELKHART.

First Half  
Arthur Turrely  
"The Right Man"  
Mack & Velmar  
Olga & Mishka Co.  
Last Half  
Alfred Farrell  
Mae Marya  
Williams & Fuller  
"The Funny Sheet"

## KANKAKEE.

## First Half

"What Do You Sell?"  
Last Half  
Arthur Turrely  
Three Westons  
Arthur Angel & Co.

Pearl Davenport  
Clayton & Lennie  
"Western Days"

**KOKOMO.**

Last Half  
Hubert Dyer & Co.  
Benny & Woods  
"The Right Man"  
Four Juvenile Kings  
Oiga & Mishka Co.

**MARION.**

First Half  
Arthur Angel & Co.  
Mae Marya  
Last Half  
Card & Le Clair  
Wartenberg Bros.

**RICHMOND.**

First Half  
Wantenberg Bros.  
Pearl Davenport  
"The Funny Sheet"  
Last Half  
Wanda  
Henry & Adelaide  
(One to fill)

**INTERSTATE  
CIRCUIT**

**AUSTIN, TEX.**

(Sept. 25, 26)

First Half  
Four Roses  
Silver & Duval  
Elsie Williams  
Joyce, West & Senna  
Stone & Kalliss  
Al. Shayne  
Breen Family

**DALLAS, TEX.**

Tusciano Brothers  
Elkins, Fay & Elkins  
Antwerp Girls  
Benson & Baird  
Homer Miles & Co.  
Whiting & Burt  
Rice, Sully & Scott

**FT. WORTH, TEX.**

First Half  
Rambler Sisters  
Martha Washington  
Friend & Downing  
Koban Japs  
Last Half  
Follis Sisters  
Delmar & Kelgard  
The Drews  
Hickey Bros.

**Majestic.**

Last Half  
Swan & Swan  
Jan Rubini  
Helen Holmes  
Diane D'Aubrey  
Dorkin's Pantomime  
Honey Boy Minstrels  
Rita Mario

**GALVESTON, TEX.**

**G. O. H.**

(Sept. 25, 26)

Hayden & Stewart  
Harry Clark  
Lillian Kingsbury  
Mullen & Rogers  
Odvia  
Lightner Sisters  
Lamb's Manikins

**HOUSTON, TEX.**

**Majestic.**

First Half  
The Larneds  
Bert & Betty Wheeler  
Norcross & Co.  
Kenny & Nobody  
"New Producer"  
Adler & Arline  
La Graciosa

**LEAVENWORTH.**

**Orpheum.**

Last Half  
The Lelands  
Bissett & Scott  
Tom Nawn & Co.  
Novelty Four  
Anker Trio

**MUSKOGEE, OKLA.**

**Broadway.**

First Half  
Honey Boy Minstrels  
Swan & Swan  
Jan Rubini  
Helen Holmes  
Diane D'Aubrey  
Dorkin's Pantomime  
Rita Mario

**OKLA. CITY, OKLA.**

**Lyric.**

First Half  
John Higgins  
Follis Sisters  
Drews  
Delmar & Kelgard  
Hickey Brothers  
Last Half  
Fred & Albert  
Albert & Irving  
Bud & Nellie Heim  
Lillian Sisters  
American Minstrels

**ST. JOSEPH, MO.**

**Crystal.**

First Half  
Zeda & Hoot  
Howard Sisters  
John T. Doyle & Co.  
Ray L. Royce  
Adroit Bros.

Last Half  
Harris & Nagle  
Victoria Four  
Beile Monte Sisters

**SAN ANTONIO, TEX.**

**Majestic.**

(Sept. 27-30)

Hayden & Stewart  
Harry Clark  
Lillian Kingsbury  
Mullen & Rogers  
Odvia  
Lightner Sisters  
Lamb's Manikins

**TOPEKA, KAN.**

**Novelty.**

First Half  
The Lelands  
Bissett & Scott  
Novelty Four  
Anker Trio  
Last Half  
Zeda & Hoot  
John T. Doyle  
Adroit Bros.

**TULSA, OKLA.**

**Empress.**

First Half  
Fred & Albert  
Lillian Sisters  
Albert & Irving  
Bud & Nellie Heim  
American Minstrels  
Last Half  
Gormley & Caffrey  
Mme. Marion  
Cushman & Maybelle  
Follet Bros.  
Aerial Macks

**WICHITA, KAN.**

**Princess.**

First Half  
Gormley & Caffrey  
Cushman & Maybelle  
Mme. Marion & Co.  
Follet Bros.  
Aerial Macks  
Last Half  
Rieno & Flores  
Milch & Martin  
Chauncey Monroe & Co.  
Pearl Bros. & Burns  
"Statues"

**W. V. M. A.**

**ASHLAND, WIS.**

**Royal.**

Last Half  
Gordon & Early  
Allie Leslie Hasson  
(One to fill)

**ALTON, ILL.**

First Half  
Henry & Adelaide  
Ross Bros.

Last Half  
Ovanda Duo  
Ernie & Ernie

**BELOIT, WIS.**

**Neilon.**

E. J. Moore  
Six Galvins  
(Three to fill)

**CAMP HUGHES.**

Coghlan Avery & Co.  
Van & Carrie Avery  
Bert Howard  
Orton Troupe

**CHAMPAIGN, ILL.**

**Orpheum.**

First Half  
Jack Lavier  
Weir, Temple & Dacey  
Burke & Burke  
Pat Barrett  
Metropolitan Dancers  
Last Half  
Wilton Sisters  
John R. Gordon & Co.  
Knapp & Cornalla  
Hirschel Hendler  
"The Dog Watch"

**CHICAGO.**

**American.**

First Half  
Stone & Hughes  
Ward & Curran  
Brady & Mahoney  
Alhman Loader & Co.  
(One to fill)

Last Half  
Brown Fletcher Trio  
Burke & Burke  
Alice Teddy  
Gene Greene  
(One to fill)

**Kedzie.**

First Half  
Geo. & Lilly Garden  
Larry Reilly & Co.  
Bowman Bros.  
Five Florimonds

Last Half  
Cavanna Duo  
Chief Caupolican  
"Those Five Girls"  
Patricola & Meyers  
Armento Troupe

**Avenue.**

First Half  
Chief Caupolican  
"Those Five Girls"  
Clark & McCullough  
Richard Wally & Co.

Last Half  
Fox & Ingraham  
Grew Paites & Co.  
Bert & Harry Gordon

**Wilson.**

First Half  
Johnny Small & Srs.  
Maryland Singers  
Ray Snow

Last Half  
Carolyn Thomson  
Luxanne & Dancers  
Whiting, Bentley & W.

**Lincoln.**

First Half  
Hall & Beck  
Brown Fletcher Trio  
Curzon Sisters  
(Two to fill)

Last Half  
Margaret Iles & Co.  
(Four to fill)

**Logan Sq.**

First Half  
E. J. Moore  
Eight Black Dots  
Klass & Walman  
Dave Wood's Animals  
(One to fill)

Last Half  
Stone & Hughes  
The Mystic Bird  
Patricola & Meyers  
Kluting's Novelty  
(One to fill)

**Windsor.**

First Half  
Coates & Cracker Jacks  
Knight & Carlisle  
Grew Paites & Co.  
Bert & Harry Gordon  
Cavanna Duo

Last Half  
Paul & Pauline  
Johnny Small & Srs.  
Billy Swede Hall  
Pisano & Bingham  
Ross Bros.

**CEDAR RAPIDS.**

First Half  
Nelusco & Hurley  
Fox & Ingraham  
Chase & La Tour  
Three Peronees  
Lew Holtz  
Inas Troupe

Last Half  
Coates & Cracker Jacks  
Harris & Lyman  
Chas. Mason & Co.  
Ash & Shaw  
Five Florimonds

**DUBUQUE, IA.**

First Half  
"Vanity Fair"

Last Half  
Nelusco & Hurley  
Adele Jason  
"What Happened to R."  
Nevins & Erwood  
Three Peronees

**DAVENPORT, IA.**

**Columbia.**

First Half  
Lavine & Inman  
Ash & Shaw  
"The Freshman"  
Adele Jason  
(One to fill)

Last Half  
Geo. & Lilly Garden  
Ward & Curran  
Lew Holtz  
(Two to fill)

**DULUTH, MINN.**

First Half  
Willison & Sherwood  
Mystic Hanson Trio  
Kelly & Galvin  
Stickney's Circus

Last Half  
Wm. Moisen  
Merian's Dogs  
Sherley Sisters  
(Two to fill)

**EAST ST. LOUIS, ILL.**

First Half  
Laverne & Dagmar  
Bobby & Nelson  
Kremka Bros.

Last Half  
Fred & Adele Astaire

Wing & Ah Hoy  
Lew & Mollie Hunting  
Green, McHenry & Dean  
Three Melvins

**EVANSVILLE, IND.**

**New Grand.**

First Half  
Horton & Latiska  
Frances Dyer  
Hirschel Hendler  
Otto Koerner & Co.  
Geo. Lovett & Co.

Last Half  
Barry Girls  
Ameta  
Von Hampton & Shriner  
Geo. Lovett & Co.  
Brooks & Lorella

**FT. DODGE, IA.**

**Princess.**

First Half  
Musical Chef  
Flo Adler & Boys  
Four Ishikawa Bros.  
(One to fill)

Last Half  
Permaine  
Belle Barchus & Co.  
Bevan & Flint  
(One to fill)

**FT. WILLIAM, CAN.**

Last Half  
Willison & Sherwood  
Mystic Hanson Trio  
Kelly & Galvin  
Stickney's Circus

**GARY.**

**Orpheum.**

(Oct. 1)

"The Funny Sheet"  
Three Bennett Sisters  
(Three to fill)

**INTERNATIONAL**

**FALLS, MINN.**

(Oct. 1)

Willison & Sherwood  
Mystic Hanson Trio  
Kelly & Galvin  
Stickney's Circus

**LINCOLN, NEB.**

**Orpheum.**

First Half  
Rio & Norman  
Marie Schoen  
Chas. A. Mason & Co.  
Harry Gilbert  
(One to fill)

**Lyric.**

First Half  
Bevan & Flint  
"Petticoat Minstrels"

Last Half  
Roth & Roberts  
Prelle's Circus

**LA CROSSE.**

**La Crosse.**

First Half  
McIllyar & Hamilton  
De Mar Sisters  
Lawrence Crane & Co.  
Magee & Kerry  
Three Lordons

Last Half  
Australian Waites  
Bayle & Patsy  
O'Neal & Gallagher

**MASON CITY, IA.**

**Regent.**

First Half  
Permaine  
Roberts, Stuart & R.

Last Half  
"Six Little Wives"

**MINNEAPOLIS.**

Morocco Arabs  
Messer Sisters  
Cesar Rivoli  
Earl & Edwards  
"Luck of a Totem"

**Grand.**

Musical Storys  
Mimic Four  
Fairman & Furman  
Three Hickey Bros.

**MILWAUKEE, WIS.**

**Palace.**

First Half  
Chas. & Anna Glocker  
Bruce, Duffett & Co.  
Mystic Bird  
"Darn Good & Funny"

Last Half  
Alice Teddy  
(One to fill)

LeRoy & Mabel Hart  
Brady & Mahoney  
"Mr. Inquisitive"  
La France & Bruce  
Curzon Sisters  
Balancing Stevens

**MADISON, WIS.**

**Orpheum.**

First Half  
Laviva  
LeRoy & Mabel Hart  
"Fireside Reverie"

Last Half  
Chas. & Anna Glocker  
Faber & Waters  
Dunbar's Colonial Five  
Bob Hall  
(One to fill)

**OMAHA, NEB.**

**Empress.**

First Half  
Novelty Trio  
Ralph Whitehead & Co.  
Roth & Roberts  
Prelle's Circus

Last Half  
Musical Chef  
Harry Gilbert  
"Petticoat Minstrels"  
(One to fill)

**OSKALOOSA, IA.**

**Orient.**

First Half  
Milton Frankel  
Musical Alexanders  
(One to fill)

Last Half  
Marie Genero  
(Two to fill)

**ROCHESTER, MINN.**

**Metropolitan.**

Last Half  
McIllyar & Hamilton  
De Mar Sisters  
Lawrence Crane & Co.  
Magee & Kenny  
Three Lordons

**ROCKFORD, ILL.**

**New Palace.**

First Half  
Faber & Waters  
Hal Stephens & Co.  
"Mr. Inquisitive"

Last Half  
Lavine & Inman  
Flo & Ollie Walters  
Morgan & Gray  
Norwood & Hall  
"Miss Up-to-date"

**ST. PAUL, MINN.**

**First Half**

Wm. Moisen  
Dunbar & Turner  
Merian's Dogs  
(One to fill)

Last Half  
Great Weston  
Nelson Sisters  
"Darn Good & Funny"  
Roberts, Stuart & R.

**SPRINGFIELD.**

**First Half**

Mlle. Olive  
Wilton Sisters  
Nell McKinley  
Pisano & Bingham  
"The Fashion Shop"

Last Half  
Ralph Connors  
Weir, Temple & Dacey  
Pat Barrett  
Tyler & Crollus  
Metropolitan Dancers  
(Two to fill)

**ST. LOUIS, MO.**

**Empress.**

First Half  
Four Solis Bros.  
Ernie & Ernie  
Roattino & Shelley  
Tyler & Crollus  
Three Melvins

Last Half  
Kremka Bros.  
Laverne & Dagmar  
Clark & McCullough  
Catherine Chaloner  
Kerville Family

**Grand.**

The Dares  
Gordon, Delmar & P.  
Morris Golden  
"On the Veranda"  
Royal Gascolignes  
May Nannery & Co.  
Sallie Fields  
Bennington & Scott  
La Palve

**SO. BEND, IND.**

**Orpheum.**

First Half  
Benny & Woods  
"Miss Up-to-date"

Last Half  
Chas. Wilson  
Bert Lamont's Cowboys  
Balancing Stevens

Nora & Sidney Kellogg  
Knight & Carlyle  
Otto Koerner & Co.  
Allman Loader & Co.  
Baby Helen

**SIoux FALLS, S. D.**

**Orpheum.**

First Half

(One to fill)  
Poshay & White  
Van Sickles & Leonard  
Four Ishikawa Bros.  
(One to fill)

**SIoux CITY, IA.**

**Orpheum.**

First Half  
"Six Little Wives"

Last Half  
Musical McLarens  
"The Cop"

Ralph Whitehead & Co.  
Lorraine & Dunn  
Dias Monks

**TERRE HAUTE.**

**New Hippodrome.**

First Half  
Brooks & Lorella  
Barry Girls  
Ameta

Last Half  
Von Hampton & Shriner  
"The Dog Watch"

Fraternity Boys & G.  
WATERTOWN, S. D.

**Metropolitan.**

First Half  
Poshay & White  
Van Sickles & Leonard

Last Half  
Flo Adler & Boys  
Belmont's Manikins

**WASHBURN, WIS.**

**Temple.**

First Half  
Gordon & Early  
Allie Leslie Hasson  
(One to fill)

**WATERLOO, IA.**

**Majestic.**

First Half  
Diaz Monks  
"The Cop"

Last Half  
Nevins & Erwood  
Lorraine & Dunn  
(One to fill)

**WINNIPEG, CAN.**

Frank Colby & Co.  
J. Edmund Davis & Co.  
Fiddler & Sheldon  
Quaker City Quartette

**PANTAGES' CIRCUIT**

**BUTTE, MONT.**

Three Mori Bros.  
Valentine Vox  
"Nut Sundae"

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GENERAL BOOKING MANAGER

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**OTTO JOHNSON COMEDIANS! WANTED.**—Three actors, to play anything cast for; one of whom manage stage, another piano, the other properties (easy props) and "to-night" billing. Two ladies, to play anything cast for. One of these five must double piano; others specialties, which must be strong. Three nights and week stands. Experience, ability and wardrobe compulsory. Positively no amateurs. Open Oct. 12; rehearsals 5. Make salary low, in keeping with political, war and crop conditions. I pay all after opening. Letters only. BOSWORTH, MO.

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**CHICAGO PARKS CLOSED.**  
CHICAGO, Sept. 18.—The outdoor amusement parks shut their outer gates permanently last week, and went into retirement for the Winter after one of the most successful Summer seasons on record. For awhile it looked as though the resorts would never close, the hot spell making it likely that they would continue indefinitely. But the recent chill and the fact that ultimate dates had been reached combined to bring activities to an end.

# "MOYSHA MACHREE"

Better than our Famous "Nathan"

He gave you "I Didn't Raise My Boy to Be a Soldier," "Peg o' My Heart," "Mandalay," Etc.

We now offer Alfred Bryan's \$10,000 Masterpiece

—AND I BROKE MY MOTHER'S HEART

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If You Love a "Blue" Melody send for

"I MISS YOU MORE  
EACH DAY"

A Nifty Double Number for Classy Acts

"MY LOVIN' LU"

A STIRRING MARCH SONG FOR REAL AMERICANS

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IN THE WHITE HOUSE FOUR YEARS MORE

"KENDIS," 145 W. 45th Street, N. Y.

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Mother Eve was very,  
VERY good, but  
even She raised Cain.

They read the Good  
Book Sunday, and  
"Snappy Stories"  
Monday.

"There's  
A Little  
Bit of Bad  
in Every  
Good Little  
Girl"

Most every girl  
that's proper, has  
someone she  
calls "Papa."

There's lots of men  
in Hades who were  
sent there by the  
ladies.

**She's the Right Kind---Tie Up to Her---She's a Hit!**

The greatest novelty "Girl" song since "Any Little Girl Is the Right Little Girl," and by the same composer, FRED FISCHER, while the sure fire lyric is by GRANT CLARKE, he who wrote "You're a Dog-gone Dangerous Girl" and "Get Out and Get Under." Wonderful for singles! Knockout for doubles!

**"YOU'RE A DOG-GONE DANGEROUS GIRL"**

Continues to be the ONE BEST SET novelty song of the year.

**"IRELAND MUST BE HEAVEN**

(FOR MY MOTHER CAME FROM THERE")

Is undoubtedly the best Irish ballad ever published. The lyric, by Joe McCarthy, stands out as a masterpiece, while the melody, by Fred Fischer, is emphatically infectious.

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7th & Olive Sts.

SAN FRANCISCO Pentagon  
Theat. Bldg.

(Continued from page 21)

**KANSAS CITY, MO.****Empress.**

Lipinsky's Dogs  
"College Frolics"  
Rita Gould  
Danny Simmons  
Rio & Norman  
Lylian & Boggs  
Gardner & Bevere

**KANSAS CITY, KAN.****Electric.**

First Half  
Kimball Bros.  
Hart, Weber & Hart  
Last Half  
Mintz & Palmer  
Violet & Charles

**LOS ANGELES.****Pantages'.**

Six Kirksmith Sisters  
Black & White  
"Divorce Question"  
Brooks & Bowen  
Freeman, Dunham & Co.

**MOLINE, ILL.****Family.**

First Half  
Gypsy Trio  
Williams & Culver  
Harry Brooks & Co.  
Adams Bros.  
Sterling & Marguerite

**OAKLAND, CAL.****Pantages'.**

"That's My Horse"  
L. Anderson Players  
Von Cello  
Alice Hamilton  
Maley & Woods

**OGDEN, U.****Pantages'.**

"The Floppers"  
Flo Rayfield  
Lazar & Dale  
Bob Albright  
WH Morris  
Dickinson & Deagon  
Davett & Duvall

**PORTLAND, ORE.****Pantages'.**

"Society Buds"  
Creole Ragtime Band  
Claudia Coleman  
Kartell  
Welch, Mealy & Mont.

**SEATTLE.****Pantages'.**

Chinko  
Minnie Kaufman  
Great Lester  
Nestor & Sweethearts  
Three Bartos  
Crawford & Broderick

**SPOKANE, WASH.****Pantages'.**

Herbert Lloyd & Co.  
Four Rences  
Rigoletto Bros.  
Ward & Faye  
Darrell & Conway

**ST. JOSEPH, MO.****Electric.**

First Half  
Mintz & Palmer  
Violet & Charles  
Last Half  
Kimball Bros.  
Link & Robinson

**SAN FRANCISCO.****Pantages'.**

Melody Six  
"A Night in the Park"  
Harry Coleman  
Kimberly & Arnold  
Earl Emmy & Pets  
Stanley & Farrell

**SAN DIEGO, CAL.****Pantages'.**

"Brides of Desert"  
Ed. Blondell & Co.  
Cameron & O'Connor  
"Models De Luxe"  
Greene & Parker

**SALT LAKE CITY.****Pantages'.**

"Midnight, Follies"  
Four Haley Sisters  
Sliber & North  
Wm. De Hollis & Co.  
Brown & Weston

**TACOMA, WASH.****Pantages'.**

"Junior Follies"  
Bernard & Tracey  
"Heart of a Man"  
Will & Kemp  
Browning & Dean

**VANCOUVER, CAN.****Pantages'.**

Long Tack Sam  
Keno & Green  
Eva Shirliev  
Gaylord & Laneton  
Wills Gilbert & Co.

**VICTORIA, CAN.****Pantages'.**

Henrietta De Serris  
Edna Aug  
Slatko's Rollickers  
Latoska  
Ben & Hazel Mann

**WINNIPEG, CAN.****Pantages'.**

Primrose Minstrels  
Resista  
Gilroy, Haynes & M.  
Weber & Elliott  
Leo & Mae Jackson

**S. & C. CIRCUIT****ATLANTA, GA.****Piedmont.**

First Half  
Juggling Bannans  
Vincent & De Noble  
Al. Lawrence  
La Dell Sisters  
(One to fill)

**Last Half**

Prevot, Merrill & Co.  
Ray & Fay  
Everett & White  
(Two to fill)

**ABERDEEN, S. D.****Bijou.**

Last Half  
Fox & Evans  
Infield & Ray  
Variety Trio

**ATHENS, GA.****Colonial.**

First Half  
Apollo Trio  
Roman Four  
The Karosos

**Last Half**

Jackson & Florence  
La Dell Sisters  
Fitzsimmons & Groves  
Cassidy & Longton  
(One to fill)

**CINCINNATI, O.****Empress.**

First Half  
Three Dixie Girls  
Dix & Dixie  
Jack Lamy  
Minoela Hurst & Co.  
Sextette & De Luxe  
Draper & Clayton  
(One to fill)

**DEVILS LAKE, N. D.****Grand.**

Last Half  
Musical Three  
Walrod & Zell  
Albers & Shorn

**DETROIT.****Miles.**

June Dixon's Models  
Mitchell & Love  
Montrose & Allen  
Jack George  
Pitroff  
(One to fill)

**FARGO, N. D.****Grand.**

First Half  
Walrod & Zell  
Three English Dancers  
Variety Trio  
McClure & Dolly

**Last Half**

Bertram, May Co.  
Homestead Singers  
De Voy & Dayton  
Clifford & Wilmot  
Lea & Wilton

**JANESVILLE, WIS.****Apollo.**

Last Half  
Paul Bauwens  
Kaye & Bell  
(Two to fill)

**KNOXVILLE, TENN.****Grand.**

First Half  
Gypsy Meredith Co.  
Penn City Trio  
Melroy Sisters  
Frigol & Co.  
(One to fill)

**Last Half**

Geo. Hussey  
Wally & Irene Brooks  
Kafka & Sherman

**MACON, GA.****Macon.**

First Half  
Cassidy & Longton  
Fitzsimmons & Groves  
Geo. Hussey  
Wally & Irene Brooks

**Last Half**

Clipper Trio  
Quigg & Nickerson  
Gregory Troupe

**MINNEAPOLIS.****Unique.**

First Half  
Thompson & Griffin  
Hoey & Belieu  
Bertram-May Co.  
Palm Beach Beauties  
(One to fill)

**Last Half**

Ryan Bros.  
White, Mullaly & W.  
Ogden & Benson  
(Two to fill)

**ST. CLOUD, MINN.****Nemo.****(One day)**

Three English Dancers  
Homestead Singers  
Variety Trio  
McClure & Dolly  
Walrod & Zell

**ST. PAUL, MINN.****Hippodrome.****First Half**

Ryan Bros.  
White, Mullaly & W.  
Coratia  
Ogden & Benson  
Lea & Wilton  
Last Half  
Thompson & Griffin  
Hoey & Belieu  
Muzette  
Hammond's Harmonists  
Coratia

**LOEW CIRCUIT****NEW YORK CITY.****American.****First Half**

Dorothy Southern Trio  
Archer & Belford  
Jack McGrew & Hoey  
"In the Trenches"  
Bert Baker  
"Don't Lose Nerve"  
Herbert & Dennis  
Hector's Dogs

**Last Half**

Bogart & Nichols  
Lucille & Cockatoos  
Camfield & Barnes  
Marie & Dan Salamin  
"Telephone Tangle"

**Boulevard.****First Half**

Martyn & Florence  
Marie & Dan Salamin  
Farrell & Farrell  
John F. O'Malley  
Folsom & Brown

**Last Half**

Billy Kinkaid  
Norton & Noble  
Ethel Mae Hall & Co.  
Tom Mahoney  
"School Days"

**Delancey Street.****First Half**

Duffy & Daisy  
Chisholm & Breen  
Gordon Marks  
Old Soldier Fiddlers

**Last Half**

Roubie Sims  
Byron & Duval  
Archer & Belford  
Lord & Lovel  
Frank Terry  
"Her Honor, the Mayor"

**Greeley Square.****First Half**

Roubie Sims  
Allen & Moore  
Meehan & Pond  
Largay & Snee  
Ethel Mae Hall & Co.  
Marie Russell

**Last Half**

Rogers & Hughes  
Farrell & Farrell  
Suzanna Rocamora  
Old Soldier Fiddlers  
Wolgas & Girle

**Lincoln Square.****First Half**

King & Rose  
Beatrice Lambert  
Tabor & Green  
Dena Cooper & Co.  
Keene & Williams  
Two Ellisons

**Last Half**

Martin & Florence  
El Cleve  
Kammerer & Howland  
"Don't Lose Nerve"  
Burns & Kissen

**National.****First Half**

Ford & Leslie  
Louise Mayo  
Forrester & Lloyd  
Robt. O'Connor & Co.  
Burns & Kissen  
Wolgas & Girle

**Last Half**

King & Rose  
Leonard & Willard  
Corcoran & Mack  
Harold Selman & Co.  
Marie Russell  
Standard Bros.

**Orpheum.****First Half**

Norton & Noble  
Phillipi Four  
Lew Welch & Co.  
Corcoran & Mack  
Lucille & Cockatoos

**Last Half**

Reed & Wright

**Ford & Leslie**

Three Lyres  
Long & Ward  
Robt. O'Connor & Co.  
Harry Sydel  
Three Darling Sisters

**Seventh Avenue.****First Half**

Amoros & Mulvey  
Nora Allen  
Brown & Jackson  
Harold Selman & Co.  
Frank Terry

**Last Half**

Gray & Graham  
Forrester & Lloyd  
Lew Welch & Co.  
Arthur Geary  
Three Emersons

**Bijou (Bkln.)****First Half**

Fraser, Burns & Woods  
Byron & Duval  
Frank Gabby & Co.  
"Telephone Tangle"  
Tom Mahoney

**Last Half**

Allen & Moore  
Herbert & Dennis  
Gordon Eldred & Co.  
Folsom & Brown  
Dunbar, Banvard & D.

**De Kalb (Bkln.)****First Half**

Five Lyceum Girls  
Leonard & Willard  
Dale & Boyle  
Louise Kent & Co.  
Arthur Geary

**Last Half**

Dorothy Southern Trio  
Allen & Moore  
Tabor & Green  
Dena Cooper & Co.  
Walter James  
Hector's Dogs

**Fulton (Bkln.)****First Half**

Bessie Leonard  
"Her Honor, the Mayor"  
Ben Harney & Co.  
Three Emersons  
Last Half

**"What Molly Knew"****Gordon & Man****Cal. Orange Packers****Palace (Bkln.)****First Half****Reed & Wright****Long & Ward****Three Lyres****Last Half**

Holden & Graham  
Edah Deldridge Trio  
George Armstrong  
Meehan & Pond  
Five Lyceum Girls

**BALTIMORE, MD.****Hippodrome.****The Lowrys****Milani Five****Juliet Wood & Co.****Handle & Millis****Arthur Lipson****Evelyn & Dolly****BOSTON.****Orpheum.****First Half****Holmes & Holliston****Wilson Bros.****Last Half**

Murphy & Barry  
Delmore & Moore  
Dave Thursby

**St. James.****First Half****Murphy & Barry****Delmore & Moore****Thos. Potter Dunne****"School Days"****Last Half****Holmes & Holliston****Wilson Bros.****BUFFALO, N. Y.****Lyric.****McVicker's.****McDonald Trio****Joe Roberts****Olive Briscoe****Betting Betsy****Smith & Kaufman****Hanlon & Hanlon****CLEVELAND, O.****Miles.****Eckhoff & Gordon****"All Aboard"****DETROIT, MICH.****Orpheum.****Aerial Belmonts****Dunlap & Virden****Dixie Harris Four****"Youth"****Stuart****FALL RIVER.****Bijou.****First Half**

Frozini  
Bertie Fowler  
Three Darling Sisters  
Last Half

**Conroy & Graham****Thos. Potter Dunn****HOBOKEN, N. J.****Lyric.****First Half**

Lottie Grooper  
Bob Fitz & Son  
Last Half

**Eddie & Birdie Conrad****Boys & Girls****NEWARK, N. J.****Majestic.****First Half**

El Cleve  
Edah Deldridge Trio  
"What Molly Knew"  
Walter James

**Cal. Orange Packers****Last Half****Duffy & Daisy****Dale & Boyle****Brown & Jackson****Chisholm & Breen****John F. O'Malley****Two Ellisons****PROVIDENCE.****Emery****First Half****Dave Thursby****Conroy's Models****Last Half****Frozini****Bertie Fowler****Conroy's Models****NEW ROCHELLE.****Loew's.****First Half****Polly Prim****Gordon Eldred & Co.****Kammerer & Howland****Last Half****Beatrice Lambert****Lottie Williams &**

ROUTE LIST.

(Continued from page 22.)

Chicago Stock—Dubois, Pa., 18-23, Coshocton, O., 25-30.  
Cornell-Price Players—Rochester, Ind., 18-23, Al-  
legan, Mich., 25-30.  
Douthitt Wilson M. C. Players (Ben Douthitt Wil-  
son, mgr.)—Youngstown, O., indef.  
Denham Stock—Denver, indef.  
De Voss, Vera, Stock Northern (J. B. Botnour,  
mgr.)—Sturgeon Bay, Wis., 18-23, Shawans 25-  
30.  
Dubinsky Stock (Ed. Dubinsky, mgr.)—St. Joseph,  
Mo., indef.  
Davis, Walter, Stock (Adam W. Friend, mgr.)—  
Dolgeville, N. Y., 18-23, Herkimer 25-30.  
Dougherty, Jim, Stock—Eau Claire, Wis., indef.  
Dunning, Lawrence, Theatre Co. (Vincent M. Sher-  
wood, mgr.)—Colton, S. Dak., 21-23, De Smet  
25-27.  
Esmere Stock—Elsmere, Bronx, 18, indef.  
Eckhardt, Oliver, Players—Regina, Sask., Can.,  
indef.  
Emerson Players—Lowell, Mass., indef.  
Empire Players—Salem, Mass., indef.  
Felber & Shea Stock—Akron, O., indef.  
Gorman, I. W., M. C. Co.—Portland, Me., indef.  
Glaser, Vaughan, Stock—Cleveland, indef.  
Hyperion Players—New Haven, Conn., indef.  
Hamilton Stock—Gloversville, N. Y., indef.  
Harrison & White's Ideal Players (Allen O. White,  
mgr.)—Marshall, Mich., 18-23, Three Rivers 25-  
30.  
Clark-Urban Stock—St. John, Can., 18-23.  
Ka Dell-Kritchfield Show (J. S. Kritchfield, mgr.)  
Horse Cave, Ky., 18-23, Cave City 25-30.  
Lawrence, Del, Stock—Wigwam, San Francisco,  
indef.  
Lorch, Theo, Stock—Topeka, Kan., indef.  
Lewis, Wm. F., Stock—Nelson, Neb., 18-20, Guide  
Rock 25-30.  
Morosco Stock—Los Angeles, indef.  
Moran, Jack, Players—Wheeling, W. Va., indef.  
Moses, Edmund, Players—Steubenville, O., indef.  
Mozart Players (Jay Packard, mgr.)—Elmira, N.  
Y., indef.  
Machan's Associate Players—Sudbury, Ont., Can.,  
indef.  
Manning, Frank, Show—Ellsworth, Kan., 18-23,  
Hays 25-30.  
Northampton Players—Northampton, Mass., indef.  
National M. C. Co.—Detroit, indef.  
National Stock (F. R. Cole, mgr.)—Minneapolis  
indef.  
Orpheum Players Stock (Ed. Williams, mgr.)—  
Omaha, Neb., indef.  
Orpheum Players—Reading, Pa., 18, indef.  
Oliver, Otis, Players (Harry J. Wallace, mgr.)—  
So. Bend, Ind., 17, indef.  
Poll Stock—Worcester, Mass., indef.  
Payton, Corse, Stock—Spooner, Bronx, N. Y., indef.  
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—  
Toledo, O., indef.  
Purk Players—Park, St. Louis, indef.  
Players Stock—Players, St. Louis, indef.  
Pelham, The—Chagrin Falls, O., 18-23, Schuyler-  
ville, N. Y., 25-27.  
Sherman Stock (Robert Sherman, mgr.)—Dallas,  
Tex., indef.  
Spooner, Cecil, Stock—Hartford, Conn., indef.  
Shubert Stock—Milwaukee, indef.  
Shubert Stock—St. Paul, indef.  
Somerville Theatre Players—Somerville, Mass.,  
indef.  
Savidge, Walter, Players—Crawford, Neb., 18-23,  
Douglas, Wyo., 25-30.  
Story's, Al G., Stock—Alma, Neb., 18-24.  
Selby Mus. Stock (Art L. Selby, mgr.)—Terre  
Haute, Ind., indef.  
Trumbull Players (L. R. Trumbull, mgr.)—Milford,  
N. H., 18-23, Farmington, Me., 25-30.  
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin,  
Mo., indef.

Wallace, Morgan, Stock—Peoria, Ill., indef.  
Wilkes Players—Seattle, Wash., indef.  
Wilkes Players—Salt Lake City, U., indef.  
Wanda, Kathleen, Stock—Dunn, N. C., 18-23.

BANDS AND ORCHESTRAS.

Foreman's Band—Oakland, Cal., indef.  
COMPANIES IN TABLOID PLAYS.  
American Girl Co. (H. D. Zarrow, mgr.)—New-  
port News, Va., 18-23, Rocky Mount, N. C.,  
25-30.  
Bernard's, Al. & Gertrude, Girls and Boys From  
Dixie (Al. Bernard, mgr.)—Birmingham, Ala.,  
indef.  
Enterprise Stock (Norman Hilyard, mgr.)—Chi-  
cago, indef.  
Enterprise Stock, No. 2 Co. (Norman Hilyard,  
mgr.)—Chicago, 18, indef.  
Hall, Billy, & M. C. Co.—Easthampton, Mass.,  
18-23.  
Ideal M. C. Co. (B. Stewart, mgr.)—Raleigh, N.  
C., 18-23.  
Little Bluebird Co., Zarrow's (Jack Fuquay, mgr.)  
—Rocky Mount, N. C., 18-23.  
Lee, James P., M. C. Co.—E. Liverpool, O., indef.  
Lord & Vernon M. C. Co.—Fairmount, W. Va., 18-  
23.  
"Oh, You Daddy" (Fox Reilly, mgr.)—Portsmouth,  
O., 18-23.  
Submarine Girls (Mersereau Bros., mgrs.)—Drum-  
right, Okla., 17-23, Shawnee 24-30.  
Walker, Musical & Lady Minstrels—Goshen, Ind.,  
18-23, Peru, 25-30.

CARNIVALS.

Arena Amuse. Co.—Myersdale, Pa., 18-23.  
Barkoot shows—Danville, Ill., 18-23.  
Big Four Amuse. Co.—Morristown, N. C., 18-23,  
Elk Park 25-30.  
Campbell, W. H., United Shows—Chicago 20-23,  
Lockport 24-30.  
Dreamland Expo. Shows (J. A. Macy, mgr.)—  
Macon, Ga., 18-23.  
Evans, Ed. A., Greater Shows—Belle Plaine, Ia.,  
18-23.  
Frisco Expo. Shows (Chas. Martin, mgr.)—York-  
town, Tex., 18-23, Seguin 25-30.  
Great American Shows (J. F. Murphy, mgr.)—  
Wilson, N. C., 18-23, Wilmington 25-30.  
Great Eastern Shows (L. H. Kinsel, mgr.)—Nor-  
folk, Conn., 14-16.  
Greater Sheesley Shows—Hoboken, N. J., 18-23.  
Great Patterson Shows—Springfield, Ill., 18-23.  
Great European Shows—Hartford, Ky., 18-23.  
Great Southwestern Shows—Mt. Carmel, Ill., 18-  
23.  
Gray, Roy, Amuse. Co.—Manchester, Tenn., 18-23.  
Tusculum, Ala., 25-30.  
Hampton Great Empire Shows—Columbus, Ind.,  
18-23.  
International Shows—Sikeston, Mo., 18-23.  
Jones, Johnny J., Shows—Hutchinson, Kan., 18-23.  
Kennedy, Con T.—Grand Rapids, Mich., 18-23.  
Krause Greater Shows (Bert Krause, mgr.)—Wil-  
ton, Pa., 18-23.  
Langis Model Shows—Dunn, N. C., 18-23.  
Meyerhoff Shows—Chillicothe, O., 18-23.  
McMahon Shows—Marysville, Kan., 18-23.  
Peerless Expo. Shows (C. F. Mitchell, mgr.)—  
Gladwin, Mich., 18-23, Flint 25-30.  
Parker's Greatest Shows—Norfolk, Va., 18-23.  
Reiss, Nat, Shows—Chippewa Falls, Wis., 18-23.  
South Greater Shows (C. Smith, mgr.)—Danville,  
Ky., 18-23.  
World at Home Shows—Erie, Pa., 18-23, Dayton,  
O., 25-30.  
World's Fair Shows—Holdenville, Okla., 18-23.  
Whitney Shows—Nashville, Ill., 18-23.  
Wortham, C. A., Shows—Omaha 18-23, Dallas,  
Tex., 25-30.  
Zarra Greater Monarch Shows—Newark, N. J.,  
18-23.  
Zeldman & Polle Shows—Wapakoneta, O., 18-23.

CIRCUSES.

Barnes, Al G.—Doniphan, Mo., 20, Batesville,  
Ark., 21, Little Rock 22, Hot Springs 23, Arka-  
delphia 25, Camden 26, Eldorado 27, Monroe,  
La., 28, Alexandria 29, Opelousas 30.  
Barnum & Bailey's—Stockton, Cal., 20, Fresno  
21, Visalia 22, Bakersfield 23, Los Angeles 25-  
27, San Diego 28, Santa Ana 29, San Bernar-  
dino 30.  
Buffalo Bill and 101 Ranch—Jackson, Mich., 20,  
Portsmouth 21, Ironton 22, Huntington, W. Va.,  
23.  
Cole Bros.—Vernon, Tex., 20, Childress 21, Clar-  
endon 22, Memphis 23.  
Carlisle's Frontier Wild West Show—Wayland, N.  
Y., 18-23.  
Hagenbeck-Wallace—Osceola, Ia., 20, Clarinda 21,  
St. Joseph, Mo., 22, Hiawatha, Kan., 23, Ft.  
Scott 25, Joplin, Mo., 26, Parsons, Kan., 27, Bar-  
tlesville, Okla., 28, Tulsa 29, Vinita 30.  
Ringling Bros.—Taylorville, Ill., 20, Mattson 21,  
Murphysboro 22, Marion 23, Belleville 25, Cairo  
26, Jackson, Tenn., 27, Paducah, Ky., 28, Evans-  
ville, Ind., 29, Hopkinsville, Ky., 30.

MINSTRELS.

De Rue Bros.—Sayville, N. Y., 20, Patchogue 21,  
Southampton 22, E. Hampton 23, Sag Harbor 25,  
Greenport 26, Mattituck 27, Riverhead 28, Farm-  
ingdale 29, Smithton 30.  
Field's, Al. G.—Norfolk, Va., 20, Petersburg 21,  
Richmond 22, 23, Columbia, S. C., 25, Charleston  
26, Augusta, Ga., 27, Atlanta 28-30.  
O'Brien, Nell—Youngstown, O., 20, Erie, Pa., 21,  
Beaver Falls 22, New Castle 23, Butler 25, E.  
Liverpool O., 26, New Philadelphia 27, Coshoc-  
ton 28, Mansfield 29, Zanesville 30.  
Vogel's—Altoona, Pa., 28.

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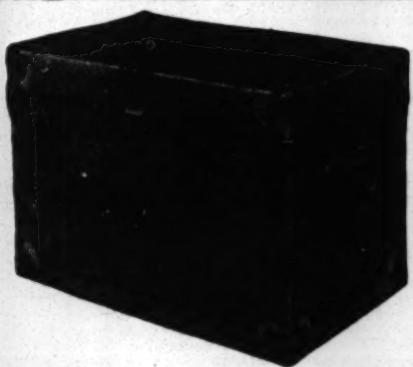
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## THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

### HAY FEVER IS HERE.

The hay-fever season is on. It is a simple matter for the individual in ordinary business life to arrange his time for the purpose of taking proper treatment, if he is afflicted with hay-fever. With the artist the story is different. He must fill engagements—he must “be there,” and if he is a victim of the “fever,” it will render him miserable as long as the attack will last.

Just at present a multitude of people are suffering from the malady. More cases are observed in men than in women. Many individuals display abnormalities in the nose, when examined, or a general nervous predisposition renders them liable to recurrent hay-fever attacks. In others, again, the closest examination fails to reveal any abnormality in the nasal passages whatever. In these cases the inhalation of pollen or other irritant will invariably be followed by an attack of hay-fever.

The treatment, or what to do for the trouble is the question that interests us most. “Never mind the conflicting theories as to causation,” the patient invariably thinks. He wants relief. In the first place a thorough examination of the nasal passages should be insisted on. If one discovers abnormalities of the bones, lining, etc., of the nose, these should at once be remedied by proper means. It is often surprising to see how the elimination of these apparently minor conditions will cure obstinate cases of hay-fever. It must be added, however, that such procedures will in other cases fail utterly.

Slightly damp atmosphere seems to favorably influence hay fever. Since the attacks occur at certain periods of the year it is well, before the onset of an attack—a month or so—to place the individual under the care of a man especially suited to treat these cases. If proper methods are instituted attacks may effectually be averted. In many individuals a change of climate before the onset of the attack often works wonders. A sea voyage taken at a time of an expected paroxysm will often prevent its occurrence, as will residence in various mountain or seaside resorts, such as those provided by the White, Catskill and Adirondack Mountains, and Beach Haven, N. J.; Nantucket, Mount Desert, etc. With reference to these climatic changes it must be stated that a given climate will not suit every sufferer from hay fever. A little experimentation to ascertain individual peculiarities, reactions and idiosyncrasies will soon teach the victim which is best suited for his particular purpose.

The methods of treatment of hay fever are many and varied. Many physicians who specialize in the treatment of nasal affections report excellent results from the use of calcium chloride. To read some of the reports that reach us following this treatment are short of marvelous. The method of giving the calcium chloride is as follows:

Get four ounces of crystals of calcium chloride and dissolve in a pint of distilled water. Take a teaspoonful of this after each meal. Or, get two ounces of anhydrous calcium chloride and dissolve in a pint of distilled water, and take a teaspoonful after each meal.

### ANSWERS TO CORRESPONDENTS.

#### A DANGEROUS PRACTICE.

W. T. W., Birmingham, Ala., writes:

DEAR DOCTOR: I would appreciate a little information in regard to my condition. For the past five months I have suffered with my heart and nervous debility. I am twenty-five years of age and weigh one hundred and forty-five pounds. My height is five feet six inches. Never had any serious ailments. Sometimes my heart palpitates very fast and at other times again it is slow and I feel that I am smothering. I suffer from night sweats and twitching of the muscles. I have been taking twenty drops of nux vomica in a tablespoonful of bitters, three times a day before meals. Doctors' treatments did not improve me. I take a cold bath every morning. Your advice in THE CLIPPER will be much appreciated.

REPLY.

You are beginning to show the effects of a mild strychnine poisoning. Nux vomica is, strictly speaking, strychnine, and you are throwing into your stomach twenty drops three times a day, which is an enormous dose. Stop it AT ONCE. The twitching of your muscles are due to over saturation with strychnine (nux vomica). If your doctor has not benefited you, he certainly did not harm you. Whoever told you to take so much nux, has ill advised you. Had you given me your address I would have wired you to stop taking the drug.

#### EMETINE AND RIGG'S DISEASE.

MR. T. W. L. Sidney, Ia., writes:

DEAR DOCTOR: I have been very much interested in your column in THE N. Y. CLIPPER ever since it was started, and would like some advice as to the treatment of pyrrhosa or Rigg's disease of

the teeth. Emetine has been recommended to me, but I do not know what the dose should be or how it should be used. I would appreciate your early reply through the columns of THE OLD RELIABLE, for which accept my thanks.

REPLY.

I have written an article on Rigg's disease that appeared some time ago in THE N. Y. CLIPPER. By writing the main office, New York, you may be able to obtain a copy. The article was exhaustive and gives the information you are seeking in detail.

However, briefly summarized, I will state that emetine may be taken per mouth or by hypodermic injections. The latter method is preferable. Do not treat yourself. Have a competent and modern dentist look at your dental condition and administer the emetine treatment according to the latest dicta of science. Self-medication often leads to undesirable results.

#### DYSPEPSIA.

MRS. V. C. A., New York, N. Y., writes:

DEAR DOCTOR: I am a member of the theatrical profession and have the dyspepsia very badly. Will you please give a recipe through THE CLIPPER to cure that condition? Thanks.

REPLY.

You are wasting time by using prescriptions for dyspepsia. There is no one single remedy that will benefit all cases. In the first place, dyspepsia is due to a great variety of causes. Unless one ascertains the cause and removes it, he cannot and will not be benefited. So, with you, I would say—do not waste time and energy by asking for prescriptions. Ascertain the cause, remove it, and have your physician institute intelligent treatment. Then and only then may you expect results.

#### FRECKLES.

INGENUE, Boston, Mass., writes:

DEAR DR. THOREK: Please give a prescription for freckles. I have some on the nose and cheeks. They annoy me. Will look for an answer in THE NEW YORK CLIPPER.

REPLY.

The following is very effective. Apply twice daily:

Zinc sulphocarbonate.....1 drachm  
Glycerine.....2 ounces  
Sp. vin rectif.....1 ounce  
Enough rose water to make....8 ounces

#### LOSS OF SPEECH.

MRS. D. H. H., San Francisco, Cal., writes:

DEAR DOCTOR: My father is an old performer. He is now sixty-one years of age. Two weeks ago he suddenly lost his speech. He understands when spoken to, but cannot answer. He utters some babbling sounds which cannot be understood. He also shows a slight limpness of the left arm and leg. He moves about, is not bed-ridden, and, if not for the speech he would be all right. We are constant readers of THE CLIPPER, and would like to have your opinion on father's condition through that paper. Thanks.

REPLY.

There undoubtedly was a rupture of one of the delicate vessels in father's brain, which compressed as a result of extravasation of blood in that portion of the brain that has to do with speech and motion of the left arm. In other words he has a mild “stroke.” Let him rest up. Avoid all excitement and exertions and have free eliminations (bowels, etc.). The speech will gradually return. That return sometimes extends over a month or a year or so.

#### POCK MARKS.

INQUIRER, St. Louis, Mo., writes:

DEAR DOCTOR: Can pock marks resulting from smallpox be removed?

REPLY.

No.

#### CAUSES OF PLEURISY.

INTERESTED, Pittsburgh, Pa., writes:

DEAR DOCTOR: I would appreciate if you will enlighten me in THE NEW YORK CLIPPER on the causes of pleurisy.

REPLY.

Dry pleurisy (the most common variety) may result primarily from exposure to the inclemencies of the weather. It may result as a secondary manifestation to injuries of the chest wall, such as blows, fracture of the ribs, etc. It may be secondary to diseases of the lungs, to the infectious diseases—especially La Grippe and to chronic Bright's disease. In many cases of rheumatism, pleurisy is observed, and in such instances there is a strong probability that the rheumatic poison circulating in the blood irritated the delicate pleura and sets up an inflammation.

#### FLOATING KIDNEY.

MRS. O. L., Pittsburgh, Pa., writes:

MY DEAR DOCTOR: I am suffering from a floating kidney, in one of its worst forms, so my physician assures me. I have tried pads and corsets of all sorts without avail. I have also taken all sorts of medicines and treatments and the trouble is the same as before—in fact it is worse. I am getting to be very irritable and suffer from sleeplessness, indigestion and loss of weight. I have decided to have the kidney operated upon, and am taking the liberty to propound the following questions to be answered through the NEW YORK CLIPPER.

- 1.—Is an operation for floating kidney serious?
- 2.—Does it require an abdominal incision?
- 3.—How long does a person have to remain in the hospital after such an operation?
- 4.—What is a reasonable fee for such operation?

REPLY.

1.—If skillfully performed, and taking for granted that the general condition of the patient is good, NO.

2.—No, the kidney is approached through the back.

3.—About three weeks.

4.—Conscientious surgeons charge according to the means of the patient. If unable to pay, they should operate free of charge. If the patient is in moderate circumstances, the fee should be gauged accordingly. If rich, the remuneration should be commensurate with the nature of the operation, and be liberal.

#### ROUND WORMS.

E. E. E., Philadelphia, Pa., writes:

DEAR DOCTOR: Please recommend a remedy (through THE CLIPPER) which will effectually cure round worms.

REPLY.

Round worms are best treated with santonin, which should be given on an empty stomach. The following combination is a good one. The dose is for an adult or a child of twelve:

Santonine.....5 grains  
Castor oil.....¼ ounce  
Mucilage acacia.....4 drachms  
Lemon syrup.....1 ounce  
Peppermint water to make 3 ounces.

MR. JOHN FENTON, Long Island, N. Y.: Letter written you was returned on account of insufficient address. Please let me know correct address and letter will be remailed. PHILADELPHIA: You gave no name or address, nor did you state whether you wished your query answered in THE CLIPPER. Please notify. H. L., Syracuse, N. Y. Do not know the whereabouts of Grace Keeler; P. T., Minneapolis, Minn.: You can get the apparatus in any surgical supply house. Get instructions how to use it. D. D. S., Seattle, Wash.: He is not located in New York City. T. R., Boston, Mass.: Please send me copies of the prescriptions and I will then be able to tell you. TOM MCC., Chicago: The druggist will not dispense it without a prescription. You must obtain same from a licensed physician. H. J.: There is some good in all methods.

## POOR BUSINESS ON NEW CIRCUIT.

### INTERNATIONAL WHEEL HEADS DISSATISFIED.

#### CLOSE DALY'S AFTER BAD SHOWING.

The newly formed International Circuit of popular priced theatres, which was organized by Gus Hill, George Nicolai and others to supply attractions to nearly forty theatres, is not doing so well as it had been hoped it would. The box office returns have not displayed reports at all satisfactory to either Mr. Hill or his associates, and a weeding out process of unprofitable theatres has already begun, although the "wheel" of houses has only been in operation for two weeks.

As a first step in this direction, Daly's, the International Broadway house in New York, closed Saturday, the 16th, after playing "The Hour of Temptation" and "Rolling Stones." The first named piece played to less than \$300 during the opening week at the theatre, and "Rolling Stones" did but little better.

Daly's was leased and renovated by Walter Sanford for the express purpose of playing International attractions, and he was much disappointed when they proved of such calibre that the public was not attracted.

The heads of the circuit say that poor shows are to blame for whatever poor business has appeared on the circuit, and in order that this fault may be corrected an order has been issued, giving producers from one end of the route to the other one month in which to raise the general standard of their attractions. Punishment for failure or inability to comply with this order will be a revocation of their franchises and a cancellation of routes.

This move is expected to cause several companies to leave the circuit, but others are being rehearsed to take their places as fast as they drop out. Two of the latter will be ready by Oct. 2, they being "Peg o' My Heart," under the management of Robert Campbell, and "The Sins of a Great City," sponsored by John Nicholson. Campbell has other shows on the circuit, one, originally called "Her Naked Self," now appearing under the title of "The Penalty of Sin."

A few of the companies, however, have succeeded in taking in good totals, first among them being "The Peddler," which opened the circuit at the Grand Opera House, Brooklyn. In ten performances there it took in \$3,200, counting in two Saturdays. Owing to an advertising bill of \$600 paid to newspapers for extra space, the profits were cut down, but the fact remains that the money came in, even though its flow only lasted for one week. At the Bronx Theatre the following week, the same production is said to have played to less than \$1,900.

Houses in Scranton, Wilkes-Barre and Philadelphia are said to be doing the poorest business on the circuit, and a decided improvement will have to be made in their receipts to enable them to keep going.

This turn of affairs in the International is proving very disappointing to some of the producers, many of whom took a long chance and put on a show with a slender bank account, in the belief that they would get one or two good weeks at the start and thus be able to get started.

To these, a loss of \$400 or \$500 per week is of serious moment, and if business continues as at present they will have to disband their companies.

As a result of the elimination of Daly's, Jake Lieberman has taken "Texas" to Atlantic City and Trenton, for this week.

The Gracie Emmett Show has also left the wheel.

#### NEW HEIGHTS THEATRE.

The Gold Theatre Co. has purchased the site, 75x103.3, on the West side of Haven Avenue, and 175 feet North of One Hundred and Seventieth Street, and will build a modern theatre and apartment house.

## CONTINENTAL HOTEL SOLD.

PHILADELPHIA, Sept. 18.—The Continental Hotel, which was a great stopping place for theatrical and circus people years ago, was sold last week at sheriff's sale to the Equitable Life Assurance Society of New York, which held a million dollar mortgage on the old hostelry.

Lotta, the actress, was at one time a heavy stockholder in the old corporation which owned the hotel.

## TO REMODEL NEWARK THEATRE.

NEWARK, N. J., Sept. 18.—The Newark Theatre, for thirty years the leading playhouse of the city, is being razed to give place to a moving picture palace.

The entire house will not be torn down, but \$125,000 will be spent in remodeling it. The gallery will be eliminated and the auditorium enlarged to a seating capacity of three thousand.

Max and Edward Speigel are promoting the company which will operate the house.

## REGISTER YOUR ACT.

### PROTECT WHAT YOU ORIGINATE.

THIS COUPON will be numbered and attached to your material, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published.

Address your contributions to **THE REGISTRY BUREAU,**

NEW YORK CLIPPER, 47 West 28th St., New York.

.....	Date.....
NEW YORK CLIPPER REGISTRY BUREAU:	
Enclosed please find copy of my.....	
entitled .....	
for Registration.	
NAME.....	
Address.....	

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

#### ADDITIONAL CERTIFICATES ISSUED:

891—Mary True.....	Play	904—J. A. B. Taylor.....	Song Poem
892—J. W. Collier.....	Medley	905—Sidney B. Holcomb.....	Song
893—Harry Schlecker.....	Song	906—Elmer Amodio.....	Sketch Title
894—Thos. Henderson.....	Sketch	907—Wm. Curry.....	Scenario
895—Mullin Sisters.....	Title	908—Ray Thompson.....	Act
896—Bert Marion.....	Comedy Act	909—John E. Hasty.....	Sketches
897—Frederick W. Stone.....	Scenario	910—Oscar Zinn.....	Sketch
898—Jas. Hebron.....	Atlas	911—Pat Levolo.....	Act
899—Emile La Croix.....	Scenario	912—C. J. Lynch.....	Parodies
900—Curry and Graham.....	New Material	913—F. M. Blair.....	Lyrics
901—Billy Barron.....	Act	914—Geo. B. Damroth.....	Title
902—John H. Bensly.....	Comedy Act	915—Rice and Franklyn.....	Sketch
903—Madie.....	Act	916—Major Juste Fontaine.....	Sketch

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## CHICAGO VAUDEVILLE.

## ACADEMY.

(Last Half. Reviewed Sept. 14.)

Manager Joe Pilgrim arranged a regular show for his patrons. Lots of good looking girls, singing and rough comedy. Risner and Cook opened the show with their comedy juggling, giving the entertainment a good start. Van and Hazen, with their piano and singing act, caught on just right, and were well liked. They used "Dangerous Girl," "Ireland Must Be Heaven" and "Memories." "Bertie's Vacation," a rough comedy sketch, received numerous laughs. Following came Joe Brennan, and he had easy sailing. He finished the hit of the bill. Andersen's Revue, 1916, closed the bill. It is a dancing revue only. There are nine chorus girls and one principal. The girls are all very good looking, splendid dancers, but cannot sing a note. The numbers used were: "Kiss Me Again," "Dangerous Girl," "Fan Tan," "Simple Melody," "They Didn't Believe Me" and "Little Bit of Bad."

## AMERICAN.

(Last Half. Reviewed Sept. 14.)

The show was not up to the standard that is usually seen at this house. It started slowly with Horton and La Triska in their familiar "Doll" offering. Weston and Young tried hard with their neat little talking act, but received absolutely nothing until their laughing finish. Thos. P. Jackson and company, with a dramatic sketch, brought the show to an absolute stand still. The audience did not know what it was all about. Then came the hit of the bill, in a monologist who is a credit to the "small time." Too much credit cannot be given Ray Snow for his appearance and his knack of delivering material. "The Dog Watch," a miniature musical comedietta, closed the show in fine style. There are two very clever people in the act, the most important one being Miss Pollard, a sister to the famous Daphne Pollard. Her work is very similar to her sister's. The musical numbers used in the show were: "If You Only Had My Disposition," "How Do You Do, Dearie?" and "She Lives Down in Our Alley."

## McVICKER'S.

"Mr. Inquisitive," a miniature musical comedy, with sixteen people, in which Earl Cavanaugh is starred, headlines.

Chas. De Land and company offer a merry farce, "The Fire Escape." Sam Berk and Lillian Broderick, recently with "The Lilac Domino," present dance features. Rucker and Winifred, black faced comedy team and Dunbar's Bell Ringers hold important spots. The remainder of the program includes Eldon and Clifton, Challes and Lambert, and the Cook Sisters.

## PALACE.

To-day's bill has "kind applause" flavor. Several speeches were made, recitations frequently indulged in, reminding you of old time variety, and old timers predominated. Strange to say, bill with one exception began stronger than it ended.

Gray and Somerville, assisted by intelligent dancing horse, opened with meritorious Oklahoma Wild West roping that deserved better place. Loney Haskell's monologue consists chiefly of old gags. Made "unsolicited" speech seeking applause that would have been more effective had it been briefer. Finished with allegorical poem having war theme.

Vanda Hoff's dancing act, with two clever lady leads and four graceful girls, gave bill artistic Oriental touch that merited lower billing.

Lydia Barry again presented singing act used last season, getting much applause, especially with final "triangle" scene.

Bert Melrose, with new suit, went through old act, terminating with great fall registering throughout. Kenny and Holms, collegiate act, got laughs, but should have been nearer opening.

Alexander Carr's "April Showers" is good dramatic act, showing how an old Hebrew umbrella vender sacrificed his personal pleasure for his daughter's happiness. Finish would be stronger if Carr took umbrellas and sauntered into rain. Carr's "Life" recitation, stepping out of make-up, was good, but second verse seemed superfluous, and with curtain speech, consumed too much time. Louise Dresser (seen at companion Chicago house lately) sang several songs. Arco Brothers closed with acrobatic work.

## MAJESTIC.

The Majestic bill was weakened considerably because advertised headliner, Ray Samuels, failed to appear, which must have caused consternation among music publishers. Paul Gordon's "drunk" on slack wire made interesting opener. The Berrens, two men, one made up as girl violinist, the other at piano, rendered classical selection, "Underneath the Stars" and ended up with Hawaiian and popular medleys.

Smith and Austin entered in boat exhibiting good comedy dancing, laugh getting ventriloquial imitation, singing "Nearer, Nearer Heaven" and "Moonlight."

Russell and Ward capered and sang "Mother Goes to Picture Shows," old medley and operatic parodies.

Edwin Arden's two act, "Close Quarters," involving absorbing blackmail plot, maintained interest. Caits Brothers comedy and dancing pleased.

Eddie Leonard and company, with same clever minstrel material offering seen here last season, walked away with bill. Leonard Gauter's live animal toys made good closer.

## KEDZIE.

(Last Half. Week Sept. 11.)

With the sudden change of weather, a capacity house greeted the acts. The Ross Midgets opened the show splendidly with their burlesque boxing and gymnastic offering. Connolly Sisters were next, and proved to be a big hit, due to the clever work of the comedienne. Otto Koerner and company, in Harry Holman's former sketch, pleased immensely. Parillo and Frabito, with their guitar and piano accordion, stopped proceedings. The boys are right off the "big time," and they certainly whooped things up. They are using "I Gotta Da Prove," "I Know I Got More Than My Share" and "Down at the Jubilee." The Five Juggling Normans made a first rate closer, with their speedy club juggling.

## CHICAGO HARMONY NOTES.

CHICAGO, Sept. 18.—Outside of the craze for Hawaiian numbers, song writing seems to have turned back to the sweet, simple standard of a generation ago. Light ballads are again the rule here.

Do you like to hear a song plugged in a manner that gets away from the hackneyed or stereotyped? If so, you should have heard Bert Fitzgibbon at the Palace, Chicago, last week. When Bert visited us last season he gave the city a wonderful surprise plug for "Dangerous Girl" and "Baby Shoes." Now he has used the same method, introducing "She Is the Sunshine of Virginia."

When D. W. Foster, manager of the McKinley Music Co., returned from his two weeks' vacation last week, he found a lot of work awaiting him. For there are some things which simply cannot be done unless D. W. is on the job.

Many of the boys attached to Chicago music publishing offices got jobs singing parodies during the primary campaigns which ended last week. The streets were filled with band wagons which seemed to take particular delight in banging forth "Pretty Baby" and "Dangerous Girl." Political parody writing has kept many local song writers busy.

May Hill, who has been responsible for many good melodies during past seasons, is turning out some new ones. She is one of the few lady composers who have managed to gain fame in the "Windy City."

## MISSING GIRL WITH DANCERS.

Chicago dailies made much ado last week about finding pretty Winifred De Wolfe, long sought by her San Francisco mother, in the chorus of Kosloff's big dancing act, at the Majestic Theatre. It is very likely that the young lady has been playing with this company ever since she disappeared, working under an assumed name.

## DECATUR MANAGER ARRESTED.

## STATE BOARD OF HEALTH CHARGES VIOLATION OF ORDER.

DECATUR, Ill.—Manager Harrison, of the Empress Theatre, has been arrested here on a State warrant sworn out by Officer W. H. Keck, on a charge of violating the order of the State Board of Health in permitting children under twelve years of age to attend the Empress Theatre. Chief Wills will do everything he can to enforce the order.

Manager Harrison said he had not received official notice to keep children under twelve years old out of the theatre, but that hereafter he would not allow them to enter.

## DEATHS.

In Memory of Our Beloved Brother  
**WILLIAM R. SWOR**  
Who Died Sept. 16, 1915  
BERT, JOHN, JIM and ALBERT

MAY KIRBY.  
SIDNEY AYERS, Sept. 9.  
P. H. BECK.  
FRANK GALGONA, Sept. 11.  
WALTER ELDRIDGE, Sept. 12.  
FRANCIS CARLILE, Sept. 15.  
HARRY SELLERS, Sept. 16.

## SUPPLEMENTAL ROUTE LIST.

Florence Players—Archbold, O., 18-23.  
Holmes, Taylor—Atlantic City 28-30.  
Hitchcock, Raymond (Add.)—Nixon, Pittsburgh, 25-30.  
"Her Soldier Boy" (Add.)—Alvin, Pittsburgh, 25-30.  
Klar, Gladys, Stock—Ft. Fairfield, Me., 21-23.  
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Detroit 18-23.  
Moore-Eddings Stock—Olive, Ia., 18-23.  
Nutt, E. C., Comedy Players—Moulton, Ia., 18-23.  
"Object—Matrimony"—Belasco, Washington, 25-30.  
Perry's, E. H., Stock—New Effington, S. Dak., 18-23.  
"Regular Girl, A" (Add.)—Atlantic City 25-27.  
Tanguay, Eva—Syracuse, N. Y., 21.  
"Twin Beds"—Atlantic City 21, 22.  
"Uncle Tom's Cabin," Kribble's—Wheeling, W. Va., 22-24, New Phila., O., 25, Cambridge 26, Marietta 27, McConellsville 28, Zanesville 29, Lancaster 30.

ALICE DE GARMO  
IN VAUDEVILLE

## CHANGE IN PRICES

We beg to notify our customers and friends that owing to the conditions surrounding the paper market, which amounts almost to a famine, we have been compelled to advance our prices. Notice is hereby given that all quotations and price lists bearing date prior to Sept. 15, 1916, are null and void, and are not the prices prevailing at this time. Send for our new price list giving prices current now. Watch this paper for quotations from week to week. When paper market conditions return to normal our prices will be reduced in proportion. Please write us for quotations or anything you may need in theatrical type work.

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Astor, Edith  
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Archer, Stella  
Adams, Pansy  
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Burnmaster, Florence  
Barnicoat, Betty  
Bailey, Bonnie  
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De Walita, May

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Faustina, Mme.  
Francis, Kittle  
Garcia, Ines  
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Hunter, Grace A.  
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Krieghoff, Bertha  
Knowles, Priscilla  
Le Monner, Miss  
Leslie, Ada  
La Cour, Marie  
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Lamar, Leona  
Levell, Estelle  
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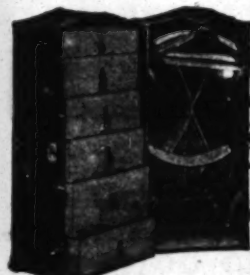
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**COLUMBIA.**—"The Mission Play" Sept. 17 and week.

**CORT.**—Dark.  
**ALCAZAR.**—Eva Lang, John Halliday and the stock company, in "Panthea," week of 18.

**ORPHEUM.**—Bill 17-23: Bert Kalmar and Jessie Brown, Allan Dinehart and company, Delro, Robert Dore and George Halperin, Al and Fannie Steadman, Willard, Dunbar's Old Time Darkies, Alan Brooks and company, and Orpheum pictures.

**EMPRESS.**—Bill 17-23: Garteale Bros., Willard-Clay Trio, Lulu Slatter and company, Jones and Francis, Buch Bros., "Purity," and cinematographs.

**PANTAGES.**—Bill 17-23: Van Cello, "That's My Horse," "When Caesar C's Her," Maley and Wood, Alice Hamilton, and motion pictures.

**Oakland, Cal.**—Orpheum (Geo. Ebey, mgr.) the Orpheum Players present "Under Cover," Sept. 17-23. Vaudeville bill: Mrs. Langtry and company, Harry and Emma Sharrocks, Dancing Kennedy, Al Lydell and Bob Higgins, and Paramount picture features.

**PANTAGES.** (H. E. Cornell, mgr.)—Bill 17-23: Six Kirksmith Sisters, Brooks and Bowen, Freeman and Dunham, Paris Green, Black and White, and the second episode of the "Yellow Menace."

**HIPPODROME.** (J. W. Jackson, mgr.)—Bill 17-23: Six vaudeville acts and feature films. Capacity business.

**COLUMBIA.** (Chas. Alphon, mgr.)—Will King (late of Dillon and King), Hebrew comedian, and his Ginger Girls present "This Is the Life," 17-23.

**IDORA PARK.** (B. L. York, mgr.)—Foreman's Band, Art Smith's miniature auto racers, and the diving girls, the principal features that attract thousands of patrons.

**Rochester, N. Y.**—Lyceum (M. E. Wolf, mgr.) Ralph Herz, in "A Regular Girl," Sept. 18-20.

**TEMPLE.** (J. H. Finn, mgr.)—Bill week of 18: Four Marx Brothers, Stuart Barnes, Arthur Stuart, Hull and Lillian Durkin, Tameo Kajiama, Charles and Adelaide Wilkins, Hayward Stafford and company, and Witt and Winter.

**BAKER.** (Orrin L. Gardner, mgr.)—Burlesque season opens 18.

**CORINTHIAN.** (J. L. Glennon, mgr.)—Week of 18, Harry Hastings' Big Show.

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**BOSTON.**

After a short cool spell comes very hot weather to this city, and although the latter part of the week was decidedly muggy, it did not seem to materially affect the attendance at any of the houses.

Manager Lawrence McCarty's work on the Boston Opera House is nearing completion, and it is expected that it will be ready for its re-opening early next month. The entire lower tier of boxes has been removed, increasing the orchestra capacity by about 350. Ice making apparatus has been installed, and very likely the opener will be "Hip-Hip-Hooray."

The Copley Theatre, formerly the Toy, will open early in October, and will be occupied by the Jewett Players, under the personal direction of Henry Jewett. Mr. Jewett will confine his presentations to the classics.

There will be a series of operatic concerts at Tremont Temple, commencing Nov. 16. The program will include many famous singers.

The Beacon Theatre is closed during alterations, and enlargement, and will be reopened the latter part of the month.

PARK SQ. (Fred E. Wright, mgr.)—Week of Sept. 18, "Hit the Trail Holiday," sixth week.

PLYMOUTH (E. D. Stair, mgr.)—H. H. Frazee's "A Pair of Queens" opens 18.

SHUBERT (E. D. Smith, mgr.)—"Katinka" commenced its fourth week here 18.

COLONIAL (Chas. Rich, mgr.)—"Ziegfeld 'Follies'" opened for a short run 18.

HOLLIS (Chas. Rich, mgr.)—"The Melody of Youth" began its third week 18.

CASTLE SQUARE (Phillip H. Lavine, mgr.)—Week of 18, International Circuit's "Heart of Dixie."

YE WILBUR (E. D. Smith, mgr.)—Week of 18, sixth week of "Very Good Eddie."

TREMONT (John B. Schoeffel, mgr.)—Ince's "Civilization" starts its third week 18.

KEITH'S (Robert G. Larsen, mgr.)—Bill week of 18: The World Dancers, Arthur Deagon, Franklyn Ardell, Fred Whitfield and Marie Ireland, Dorothy Granville, the Kitamuras, Bayone Whipple and Walter Huston, Budd Fagg and Julia White, and Louis Stone.

LEWIS GLOBE (Frank Meaghr, mgr.)—Third week of the picture, "The Little Girl Next Door," began 18.

LEWIS ORPHEUM (Victor J. Morris, mgr.)—Bill 18-20: Ramsdell Duo, Ford and Truly, "What Molly Knew," Broughton and Turner, Burton Daniels and Lester Conrad, and Thos. Potter Dunn. For 21-23: Lew Hoffman, Kingsbury and Munson, Maybelle Best, "School Days," Frosini, and Three Dearing Sisters.

LEWIS ST. JAMES (Jos. Brennan, mgr.)—Bill 18-20: Lew Hoffman, Curry and Graham, Kingsbury and Munson, Frosini and Resista. For 21-23: Ramsdell Duo, Ford and Truly, "What Molly Knew," and John O'Malley.

MAJESTIC (E. D. Smith, mgr.)—Week of 18, picture, "Where Are My Children?" It was intended to take this picture out Saturday, but as it is still doing so well it stays on. Now in its second month.

SCOLLAY SQ. OLYMPIA (J. J. McGuinness, mgr.)—Bill week of 18: Cahill, Fuller and Hary, Everest's monkeys, Francis and Marion, Pearl Abbot and company, Wakefield and Howe, and Four Revels.

RIJOU (R. M. Gilman, mgr.)—Week of 18: Marcello Marvici, Mme. Jean Marlowe, feature pictures.

BOWDOIN SQ. (Al. Somerby, mgr.)—Violet Mascotte's Burlesquers, who have been at this house since last May, bid farewell 16. The policy of vaudeville and pictures is resumed this week. Bill: Lane, Plant and Timmins, Chas. Diamond, Lorella and Morton, Sartello and others.

HOWARD (Geo. E. Lothrop Jr., mgr.)—Week of 18: Grown-up Babies Burlesque Co., Rosa Kentz Troupe, Oakes and Dunn, George Dempsey, Frank Palmer, Vio and Lynn, and Billy Tan.

HUNTINGTON AVENUE (Curtis Johnson, mgr.)—Bill 18-20: Sandy Donaldson, Burns and Foran, and Rose and Bell. For 21-23: Bob Kenney, Telegraph Trio, Atlanta, and Fluke and Jack.

GALETT (Geo. R. Batchelder, mgr.)—The Sporting Widows, with Harry Cooper, week of 18.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 18: John and Pearl Regay, Britt and Walsh, Marion Saunders, Carl Eugene Troupe, the Cleveland, and "A Night in Venice."

WALDRON'S CASINO (Chas. Waldron, mgr.)—Week of 18, Blutch Cooper's Globe Trotters.

Springfield, Mass.—Poll's Palace (Gordon Wright, mgr.) bill Sept. 18-20: Gordon and Gordon, Kimball and Kenneth, Albert White and company, Veneta Gould, Alexander and Scott, "The Dreamers," and Triangle film. For 21-23: Paul Petching and company, Morris and Beasley, Doris Lester Trio, Mahoney Bros. and Daisy, Hippodrome Four, Bobby Heath and company, and Triangle film.

GILMORE (Robt. J. McDonald, mgr.)—Pat White's Gaiety Girls 18-20, Grown Up Babies 25-27.

Fall River, Mass.—Academy of Music (T. R. Sheehan, mgr.) Lid Lifters Sept. 21-23.

SAVOR (Chas. Benson, mgr.)—Bill 18-20, "The Girl in the Gown Shop," vaudeville and pictures.

LEWIS'S RIJOU (L. M. Boas, mgr.)—Bill 18-20: Lew Hoffman, Holmes and Holliston, Mabel Best, and "School Days" and pictures. For 21-23: Montrose and Sarell, Folsom and Brown, "Her Honor the Mayor," Chinese Musical Entertainers, and pictures.

Nashville, Tenn.—Vendome (W. A. Sheets, mgr.) opens week of Sept. 18 with "The Birth of a Nation."

PRINCESS (Harry Sudekum, mgr.)—Bill 18-20: Adair and Adelphi, Jas. Thompson and company, Jerome and Carson, Hickman Bros. and company, and Harry Pease. For 21-23: Lillian Calvert, Milton Pollack and company, La Palarica and company, and the Peers.

ORPHEUM (W. H. Moxon, mgr.)—Week of 18, "Keep Moving."

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# MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

## EXHIBITORS ENTER POLITICAL ARENA IN N. Y. STATE.

### WILL USE SCREEN AS PROPAGANDA IN WELL DEFINED PLAN OF ACTION.

LEAGUE CENTRES' ACTIVITIES IN STRENUOUS EFFORT TO DEFEAT SENATOR CHRISTMAN'S RE-ELECTION

The Motion Picture Exhibitors' League of New York State, headed by its indefatigable chief executive, Lee Ochs, has opened hostilities in a carefully organized plan to defeat Senator Christman, who is seeking re-election in the Thirty-second District, in November. Christman, who it will be remembered, drafted and sponsored the iniquitous Empire State Censorship Bill in collaboration with Senator Wheeler, a restrictive measure of quite recent and distinctly disagreeable recollection, is running against Theodore Douglas Robinson.

The League's principal weapon in their determined effort to puncture Christman's senatorial aspirations and place the toga on the willing shoulders of Candidate Robinson is a decidedly practical offensive movement embracing, as it does, the utilization of the six hundred picture theatre screens in the counties of Herkimer, Fulton, Lewis and Hamilton, comprising the contested area.

Slides containing persuasive campaign literature in the interest of Robinson, and explaining in cogent language why Christman's re-election would not be advantageous in any particular degree to the electorate of the four counties, are now being flashed nightly on the screens. The results so far, according to President Ochs, who has made a thorough canvas of the battle ground, would seem to indicate that the League's propaganda will have a far-reaching and strongly convincing effect in the creation of sentiment for Robinson and against Christman.

Every one who has the advancement of the industry at heart will applaud Ochs and his valiant

fight to defeat Christman, the latter having disclosed himself in no uncertain terms as a protagonist of film censorship, whose legislative endeavors, had they not been squelched by Governor Whitman last Spring, might have put an irreparable dent in the business of making as well as exhibiting of motion pictures in New York State.

A circular concerning Christman's candidacy issued by the New York Branch of the M. P. E. L. of America, and sent to every prospective voter in the Thirty-second District, clearly outlining the attitude of the film men toward legislators and would be office holders censorially inclined, reads in part:

"Mr. Christman is now a candidate for re-election as Senator, and the Motion Picture Exhibitors' League purposes to show him that he was wrong in his endeavor to usurp the rights of the motion picture patrons that they will rise in their might on Election Day and prove that their constitutional rights must be respected; that they are competent to think for themselves and that they will not permit politicians and so-called reformers to think for them.

"The Motion Picture Exhibitors' League now serves notice to all candidates for political positions that it proposes to take an active part in the field of politics, and will insist and demand that it be given a square deal. The League will fight for its rights, its exception from unjust taxation and discrimination and its right to earn reasonable compensation on the vast amount of money it has invested."

## MORE MERGERS, MAYBE.

### RUMORS FLY THICK AND FAST.

Talk of mergers is again filling the air in and around the film rialto. The latest wild rumor to be circulated declares that Frank A. Garbutt is here from the Coast for the express purpose of effecting an amalgamation of the Morosco and Pallas Companies with the Famous Players and Lasky organization.

Another rumor that gained considerable headway last week spoke of a possible merger of Tri-anglo, Vitagraph, World and Metro.

## OPERATORS MAY STRIKE.

There is just a bare, but still admittedly, possible chance that the picture machine operators may decide to inaugurate a sympathetic strike in order to aid the employees of the New York traction companies in their currently earnest, though apparently futile, battle for social justice.

The New York operators belong to a union in some way affiliated with the American Federation of Labor, which in turn embraces the striking carmen's organization. A strike of the machine operators, following so close on the bad business experienced by New York exhibitors all Summer, due to the infantile paralysis embargo, would put about half of the metropolitan picture houses permanently out of existence. The above mentioned condition will more than probably, materially place an effective quietus on the proposed sympathetic strike.

## ARTHUR HOOPS DIES SUDDENLY.

Arthur Hoops, one of the screen's most competent "heavy's," and an actor on the legitimate stage of long and distinguished service, died suddenly Saturday afternoon, Sept. 16, while crossing the Queensboro Bridge, enroute from New York to his home in Bay Shore, Long Island. Mr. Hoops was making the homeward journey interrupted so abruptly by the Grim Reaper in a newly purchased automobile.

The chauffeur made a desperate effort to make St. John's Hospital in Long Island City in the hope of obtaining medical aid for the stricken actor, but despite the fact that all speed records were broken in the attempt, Mr. Hoops breathed his last before reaching the hospital. The deceased, who was a member of the Screen Club and Lambs, will be buried in Chicago, Wednesday.

## ANGEL SOARS.

Last week the angel of a picture concern doing business in Florida flapped his celestial wings and flew skyward, leaving a horde of actors and directors flat on the lot. The unfortunate players' chagrin over the flight was only exceeded by the heart-burning and keen anxiety of the concern's advertising manager in New York, who is said to have designated himself as the person responsible for the payment of the publicity bills.

Frank Patrick Donovan was a visitor to the throbbing metropolis for a few moments last Saturday. Frank is sure that he has at least a million dollars lined up "somewhere in Baltimore," said capital to be utilized by the youthful promoter in picture productions soon to be started.

## GOLDFISH RESIGNS.

### RELINQUISHES EXECUTIVE OFFICES, BUT WILL RETAIN STOCK IN F. P.-LASKY CO.

Samuel Goldfish tendered his resignation Sept. 15 as chairman of the Board of Directors of the Famous Players-Lasky Corporation, at the same time retiring as a member of the recently merged film concern's executive committee. While he no longer retains an active voice in the councils of the big feature producing organization, Goldfish will not relinquish his rather extensive stock holdings, contrary to report current in picture circles.

Mr. Goldfish, who was Jesse Lasky's brother-in-law until a recent legal decision altered the relationship, was in a large degree responsible for the remarkable success so quickly attained by the Lasky Feature Play Co., the destinies of which he more than capably directed during the two years of its existence.

In accepting Goldfish's resignation, the Famous Players-Lasky Corp. issued the customary announcement of regret additionally including an individual and collective desire on the part of the directors for a full measure of success in all future activities.

## TIMELY PICTURE TOPICS.

Pope Benedict XV, having evidenced a keen desire to witness an exhibition of Thos. H. Ince's screen masterpiece, "Civilization," will enjoy that undeniable pleasure within the next month. In accordance with Ince's instructions, Bob Priest, in charge of publicity for the massive picture spectacle, has arranged a special showing that entails sending a representative to the Vatican who will see that the big production is properly presented.

Rudolph De Cordova, scenario writer for Metro, and chiefly responsible for the difficult script from which Director John Noble produced the recently completed film version of "Romeo and Juliet," was married Sept. 15 to Alicia Ramsey. The wedding was the culmination of a romance covering a full score of years. Who was the wise man, anyway, who wrote that immortal phrase, "Everything comes to him who waits"?

The World press agent solemnly avers that Alice Brady will positively appear on the "legitimate" stage this season, earnest entreaties from her paternal parent, Wm. A. Brady, notwithstanding. Thos. W. Lawson, author of "Friday, the Thirteenth," saw the World's visualization of his favorite literary endeavor and was delighted with the production as a whole; and Marie Dressler advises girls of all ages to get into the movies right away.

The Pathe exchange is reported as having put the kibosh on Thanhouser's "King Lear," a picture play founded on a tragedy written a long time ago by the eminent dramatist, one William Shakespeare, of Avon, England. The principal cause for the rejection of "King Lear" seems to have been the costumes worn by the characters. Possibly the Pathe people would have accepted the feature had the principals been garbed in the latest Edlismack twentieth century garment models.

## VALENTINE GRANT.

Valentine Grant, whose portrait adorns this week's CLIPPER, is a motion picture player of considerable renown. He is presently appearing in features for the Famous Players-Lasky organization. Her most recent work is "A Daughter of the MacGregors," an F. P. Lasky picture play, currently showing at the Strand, this week, to crowded houses.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7.  
BE SURE TO ORDER YOUR COPY IN ADVANCE.

# FEATURE FILM REPORTS

## "THE MAN WHO WOULD NOT DIE."

AMERICAN. FIVE REELS.

Released Sept. 4. By Mutual.

**STORY**—Melodrama. Written for screen by Mabel Condon. Has many good points, but the visualization seems somewhat jumbled.

**SCENARIO**—By J. Edward Hungerford.

**DIRECTION**—By Wm. Russell and John Prescott.

**ACTION**—Entertaining on the whole.

**SITUATIONS**—A trifle stagey.

**ATMOSPHERE**—Satisfactory.

**CONTINUITY**—Story is a bit mixed at times.

**SUSPENSE**—Fair.

**DETAIL**—Will do.

**COSTUMES**—Modern.

**ACTING**—Charlotte Burton, Harry Keenan and Leona Hutton supplement the work of the star, Wm. Russell, with well played characterizations.

**PHOTOGRAPHY**—Some excellent double exposures. Photography on the whole is very good.

**LIGHTING**—Good.

**EXTERIORS**—Several beautiful locations.

**INTERIORS**—Convincing.

### REMARKS.

William Russell, who plays a dual role in this feature, can always be depended on to give a good account of himself. The story is one of those twin brother affairs so dear to the heart of the routine scenario writer. From the looks of things in this instance the author of the script constructed the piece according to orders.

The action is rather slow throughout, but the pleasing personality of the star coupled with his virile style of playing, not to mention a fine show of versatility in depicting the lights and shadows of the radically different brothers of the story, makes "The Man Who Would Not Die" distinctly worth while.

### BOX OFFICE VALUE

Suitable for medium grade houses. Good one attraction for localities where Russell is known. Fair advertising.

## "THE DAWN OF FREEDOM."

VITAGRAPH. FIVE REELS.

Released Sept. 1. By V. L. S. E.

### CAST.

The Patriot.....Charles Richman  
Elizabeth McLean.....Arline Pretty  
Dick Cartwright.....James Morrison  
Irving.....Thomas R. Mills  
Count.....Templer Saxe  
Strike Leader.....Edward Elkas  
Nancy Cartwright.....Billie Billings

**STORY**—Adaptation of story by Wm. J. Hurlburt. Historical and patriotic fantasy, laid in period of American Revolution and the present day.

**DIRECTION**—By Paul Scardon. Competent on the whole.

**ACTION**—Far fetched, but entertaining.

**SITUATIONS**—Rather mechanical.

**ATMOSPHERE**—The picture excels in this respect.

**CONTINUITY**—Even.

**SUSPENSE**—Not over strong.

**DETAIL**—Excellent.

**COSTUMES**—Historically accurate.

**ACTING**—Up to best standards.

**PHOTOGRAPHY**—Ordinary.

**LIGHTING**—Average.

**EXTERIORS**—O. K.

**INTERIORS**—Satisfactory.

### REMARKS.

This is a picture that will please the fan who likes to take his screen entertainment seriously. The story, which starts away back in the Revolutionary period, treats of a modern descendant of a patriot of the aforesaid stirring times and his attitude toward the industrial problems of the palpitating present. The contrasts are finely drawn and the big scenes handled in a manner calculated to produce the necessary thrills.

### BOX OFFICE VALUE.

Good one day attraction. Advertise the picture itself and play up the character and moral of the story it tells.

## KELLERMANN OPENING SOON.

"The Daughter of the Gods," the \$1,000,000 Fox production, will open at a Broadway house, probably the Lyric, in the next two weeks. Annette Kellermann is the star of the fantasy, and it is confidently expected that blase "Noo Yawkers" will receive the thrill of their lives when they are finally privileged to witness the pulchritudinous and shapely Annette fitting, as it were, through the various scenes, sans aught but nature's garments.

Which is all very well for the refined precincts of Forty-second Street, but just wait until that old Ohio board casts their censorial glimmers on the picture. No hurry, we'll wait.

Out of three hundred and eighty-two subjects submitted to the tender mercies of the Penny Censor Board in the course of six months, only five Universal pictures were tarred with the "Curse of Condemnation." Now the Universal is all agog over its fine record.

## "THE INTRIGUE."

MOROSCO. FIVE REELS.

Released Oct. 2. By Paramount.

**STORY**—Melodrama. Fair story, nothing particularly striking or original, but possesses timely interest.

**DIRECTION**—On the whole good.

**ACTION**—A little draggy in spots.

**SITUATIONS**—Conventional construction.

**ATMOSPHERE**—Good.

**CONTINUITY**—Uneven.

**SUSPENSE**—Just fair.

**DETAIL**—Good.

**COSTUMES**—Accurate.

**ACTING**—Good cast. Villain wears comedy mustache.

**PHOTOGRAPHY**—Beautiful.

**CAMERA WORK**—Great.

**LIGHTING**—Fine.

**EXTERIORS**—Good.

**INTERIORS**—Good.

### REMARKS.

"The Intrigue" contains about the oldest and most reliable plot known to stage or screen. The story is so familiar and obvious in its gradual development that almost a child would have little difficulty in guessing the finish of the fifth reel after the middle of the first one had been passed.

In a production way the picture is excellent. Nothing has been overlooked in the matter of sumptuousness.

Leonore Ulrich is featured, and while the acting requirements of the role assigned her do not tax her histrionic capabilities to any great extent, offers, all things considered, a rather pleasing performance.

"The Intrigue" is timely enough at least with its plot to steal the papers describing a new sort of gun, and its general air of military espionage.

As a whole "The Intrigue" can only be classed as fair, and really not up to Miss Ulrich's former screen vehicles in appeal, heart, or human interest.

### BOX OFFICE VALUE.

Advertise Ulrich and character of story. Good one day attraction. Fair advertising. Suitable for any class of house.

## SELZNICK INCORPORATES FOR \$500,000.

The Lewis J. Selznick Productions Co., of Richmond, Va., has received a charter from the Secretary of the Old Dominion State. The principal office of the new Selznick Co. will be in the Godfrey Building, New York, and the capital just \$500,000. Other incorporations having to do with the making and marketing of motion pictures last week are: Parenta Film Corp., capital, \$250,000; Varlo Films, capital, \$10,000, and the Inter-Ocean Film Corp., capital, \$1,000.

## IMPORTANT COPYRIGHT DECISION.

The recent decision of a Supreme Court Judge in favor of Paul Dickey, author of a vaudeville playlet, entitled "The Come Back," which took the form of the appointment of a referee to estimate the amount of damage due the playwright because the Mutual Film Corporation used the name of the sketch in conjunction with one of their feature film productions last June, should be of more than passing interest to the theatrical world in general.

In brief, the court's decision makes plain the fact that a play title will in future be regarded in the same relation as a trade mark, the establishment of which legal ruling as a precedent will cause scenario writers and picture manufacturers to pause with a certain amount of deliberation before labeling their product with titles similar to successful stage plays.

Nathan Burkan conducted the legal fight to ascertain Dickey's rights in the matter, and added another laurel wreath to his already numerous collection as a theatrical attorney who knows every angle of the game from music copyright law down to carnival, circus, picture and vaudeville.

## RELIEF FOR EXHIBITORS.

The N. Y. Board of Aldermen are contemplating the passage of a new law to supplant the present stringent city ordinance covering standees in picture theatres. The local branches of the M. P. E. L. of A. are doing their best to make the proposed change in the code a speedy possibility.

Doing business under the law passed a year or so ago, the film men claim, is a serious handicap. What they aim to secure from the city fathers is an even break with the vaudeville and legitimate theatres, both of which are allowed three rows of standees back of the orchestra rail.

## "THE DAUGHTER OF MacGREGOR."

FAMOUS PLAYERS. FIVE REELS.

Released Oct. 1. By Paramount.

**STORY**—Conventional melodrama of old school construction. Never convinces for a moment.

**DIRECTION**—By Sid Olcott. The director has submerged the story and exalted detail and character. The result is far from satisfactory.

**ACTION**—Slow.

**SITUATIONS**—One good "fight" scene.

**ATMOSPHERE**—Very good, the Scotch scenes being especially realistic.

**CONTINUITY**—Uneven.

**SUSPENSE**—Not strong.

**DETAIL**—Good.

**COSTUMES**—Accurate.

**ACTING**—Valentine Grant does fairly well in an individual way.

**PHOTOGRAPHY**—Average.

**CAMERA WORK**—Good.

**LIGHTING**—Passable, with one or two good spots.

**EXTERIORS**—Good atmosphere.

**INTERIORS**—O. K.

### REMARKS.

"The Daughter of MacGregor" was originally called "Jean o' the Heather." One name would have done just as well as the other. In visualizing the very ordinary and familiar story Director Olcott gave Valentine Grant, the star, little else than considerable posing to do, varied by an occasional romp through the Scotch meadows.

On the other hand while the story seemingly, in the mind of the producer, was a secondary consideration, he showed a distinctive quality of cleverness in achieving convincingly realistic atmosphere of Scotland's hills and dales.

The story treats of a young Scotch lassie who, because of harsh treatment on the part of her stern old father, runs away to America.

Incidentally the Scotch girl has a lover who lives in the Big House over beyond the Hill. Of course he is now very wealthy. Naturally enough, inasmuch as the lover afterward comes to America and finds "long delayed" happiness in his sweetheart's presence one might be moved to ask why he didn't marry her in Scotland while he had the chance instead of letting her come to the land of the free and home of the trusts to work as a scullery maid in a lumber camp.

At any rate he didn't put it over, and as a consequence, Jean has a thrilling adventure or two in America.

The acting of the male members of the cast was not of a particularly high grade. As a whole this picture is about two degrees below the F. P. Paramount standard.

Valentine Grant, the star, has little to do. She looks the part of Jean easily enough, but that is about as far as the characterization goes.

### BOX OFFICE VALUE.

This is a second grade Paramount in our opinion. One day small advertising. Just a passably interesting feature at best.

## STANTON LEAVES TRIANGLE.

Sanford Stanton, who has been collaborating with Norman Rose for the past six months in the grinding out of Fine Arts, Ince and Keystone newspaper publicity for Triangle, leaves the film distributing concern this week to live things up in the interest of the Henry B. Harris estate. Stanton is a real press agent, who will make the w. k. welkin ring in earnest if the H. B. H. estate gives him half a chance.

## TRIANGLE-Ince.

W. S. HART, in

## "The Dawn-Maker"

For the week of Sept. 24 exhibitors are again offered the opportunity of presenting that premier star, W. S. Hart, in a big virile story of the Great Northwest—the story of a quarter breed Indian who fell in love with a white girl. Hart's characterization of the typical American Indian is a piece of work that will long be remembered.

TRIANGLE FILM CORPORATION.

# FEATURE FILM REPORTS

## "THE DARK SILENCE."

WORLD. FIVE REELS.

Released Sept. 25. By World. Special Clara Kimball Young Service.

**STORY**—Melodrama. Well constructed picture play, peculiarly adaptable to screen purposes. Some sex interest handled in manner that holds but never becomes in the slightest way offensive. Parisian locale.

**DIRECTION**—By Cappelani. The producer has brought out the salient points of the story without exalting characters or detail unnecessarily.

**ACTION**—Numerous appealing incidents and strong conflict characterize the action.

**SITUATIONS**—Natural and well played.

**ATMOSPHERE**—Good.

**CONTINUITY**—Not a break.

**SUSPENSE**—Well sustained.

**DETAIL**—O. K. with one or two minor exceptions.

**COSTUMES**—Modern and military.

**ACTING**—Good cast.

**PHOTOGRAPHY**—Excellent.

**LIGHTING**—Highly artistic.

**EXTERIORS**—In accord with action.

**INTERIORS**—Atmospheric.

### REMARKS.

The carping critic might say that some of the situations of this picture play are a trifle inconsistent, pointing out definitely a scene wherein a man, who has just had his eyes operated upon, apparently gets along very well without the aid of glasses customarily worn by those having undergone a major surgical operation of this nature.

Then again, the stickler for realism should surely find fault with the lack of discernment displayed by the hero in not recognizing his wife's voice, despite the ocular disadvantage he labored under.

These minor shortcomings of story and production, however, do not hurt the ensemble effect to any considerable degree, and the feature as a whole provides first class entertainment. Consequently why worry over picayune details.

### BOX OFFICE VALUE.

"The Dark Silence," featuring that incomparable drawing card of the screen, Clara Kimball Young, is the initial release of the Special Clara Kimball Young Service. Wm. A. Brady has arranged for the exhibitors booking World program pictures.

Properly exploited, this feature should clean up for the enterprising showman who knows how to advertise a good thing when he has the opportunity. Suitable any class of house.

### TWINS FOR EARL.

Earl Hudson, Universal's first publicity man, is sticking out his chest this week. The erstwhile press agent became the father of twin girls Monday, Sept. 18.

### KERRIGAN ENTERS VAUDEVILLE.

Warren Kerrigan, the Universal star, has accepted an offer to play a season in vaudeville. He opens at the Los Angeles Orpheum, Oct. 15.

### LEONARD A LASKYITE.

Robert Leonard, long a Universal fixture, quit the big U last week to direct for Lasky.

## "BEHIND THE LINES."

BLUEBIRD. FIVE REELS.

Released Sept. 18. By Bluebird.

**STORY**—Patriotic melodrama. Based on present Mexican situation. Crudely constructed story that rambles all over the lot.

**DIRECTION**—By Henry McRae. Considering the fact that the director had to visualize an impossible story, the melodramatics of which approach the humorous frequently during the action, he did more than passably well with the material in hand.

**ACTION**—Never convinces.

**SITUATIONS**—Old fashioned movie stuff.

**ATMOSPHERE**—Good.

**CONTINUITY**—Story lacks ordinary elements of coherency.

**SUSPENSE**—Manufactured.

**DETAIL**—Fair.

**COSTUMES**—Accurate.

**ACTING**—While it must freely be conceded that the players suffered collectively through the idiosyncrasies of the "plot," still they should be reminded that the stuff that went over big in 1908 is quite *passé* at this stage of the game.

**PHOTOGRAPHY**—O. K.

**LIGHTING**—Ordinary.

**EXTERIORS**—Realistic.

**INTERIORS**—Right.

### REMARKS.

This is old fashioned movie stuff. The story could have easily been done in two reels. One thing the feature has in its favor is a certain timelessness. The currently aggravating Mexican situation furnishes the basis for the action, which, incidentally, takes rather broad liberties with conditions as they really exist along the border.

Harry Carey is the star, but doesn't figure very largely in the more or less serio-comic proceedings. As a whole, "Behind the Lines" is so bad, considered in the light of even elementary drama, that it is funny. A feature of the "production" really worthy of mention is some excellent riding and first rate Mexican atmosphere.

### BOX OFFICE VALUE.

The patriotic angle of the story, regardless of the picture's lamentable shortcomings in a technical way, should make it a dandy attraction for the lower and cheaper priced jitney houses.

## "A MILLION FOR MARY."

AMERICAN. FIVE REELS.

Released Aug. 28. By Mutual.

### CAST.

LOUIS ..... C. WILLIAM KOLB  
MIKE ..... MAX DILL  
Mary, at ten ..... Dodo Newton  
Mary, at eighteen ..... May Cloy  
Bob ..... King Clark

**STORY**—Farce comedy held together with a slight thread of melodrama, written by Aaron Hoffman.

**SCENARIO**—By Al Lantell.

**DIRECTION**—By Rea Berger. Considering the story, direction is good.

**ACTION**—Laughs here and there.

**SITUATIONS**—Burlesque bits frequent.

**ATMOSPHERE**—Fair.

**CONTINUITY**—Even.

**SUSPENSE**—Of the comic variety, fairly well suggested.

**DETAIL**—Could be better.

**PHOTOGRAPHY**—Good.

**LIGHTING**—Average.

**EXTERIORS**—Will do.

**INTERIORS**—Good.

### REMARKS.

Kolb and Dill have long been favorites on the Coast in musical comedy productions. They are a pair of Dutch comedians favoring in make-up and appearance the former Rogers Brothers combination rather than Weber and Fields, whom they have often been likened to.

One is short, the other tall. Possibly that is why they have been compared with Weber and Fields. After that, however, the resemblance ceases.

"A Million for Mary" is a very old style "ho-kum" type of farce, with lots of slapstick and a fair amount of rough stuff.

There are several good laughs in the action, but the feature is not nearly strong enough in the comedy department.

### BOX OFFICE VALUE.

Kolb and Dill should draw very well where they are known. Fair feature. One day.

### WARREN WITH SELZNICK.

Fred Warren joined the forces of Lewis J. Selznick Monday. The former Fox publicity man will be Selznick's confidential advisor.

Richard Schayer will continue as publicity man for the Selznick enterprises, confining his activities in future to the exploitation of Clara Kimball Young and Nazimova.

### CUTTING DOWN EXPENSES.

The efficiency experts have been valiantly wielding the axe on the payrolls of the large Coast film concerns recently.

Up to date some seventy-five players and directors have been dropped from the roster of Keystone, Fine Arts, and Lasky.

## "FRIDAY, THE THIRTEENTH."

WORLD. FIVE REELS.

Released Sept. 18. By World.

### CAST.

Robert Brownley ..... Robert Warwick  
Peter Brownley ..... Clarence Harvey  
Judge Lee Sands ..... Charles Brandt  
Beulah Sands ..... Gerda Holmes  
Count Varneloff ..... Montagu Love  
Simone ..... Lenore Harris  
From novel by Thomas W. Lawson; directed by Emile Chautard.

**STORY**—Melodrama of frenzied finance. Adaptation of Thomas Lawson's novel of the same name.

**DIRECTION**—Capable on the whole.

**ACTION**—Smooth.

**SITUATIONS**—Convincing melodrama.

**ATMOSPHERE**—Very good.

**CONTINUITY**—Even.

**SUSPENSE**—Very keen.

**DETAIL**—Faintly taking.

**COSTUMES**—Modern.

**ACTING**—Competent cast.

**PHOTOGRAPHY**—Very clear.

**LIGHTING**—Acceptable.

**EXTERIORS**—Well chosen.

**INTERIORS**—Good.

### REMARKS.

The director has done remarkably well with this story, preserving a fine thread of continuous interest throughout. Thomas W. Lawson founded the original novel on his own experiences in Wall Street during the period the intrepid Boston financier was fighting the so-called "money trust." Robert Warwick, in the principal role, gives a decidedly human and intimate characterization. The stock exchange scenes staged by Wm. A. Brady are stirring in their dramatic meaning, and full of life and color. Technically this is a very good feature and maintains a high standard in every department.

### BOX OFFICE VALUE.

In cities of 15,000 or over can be played a week. Advertise strong, playing up the original author and the star, Mr. Warwick. Suitable for better class of audiences.

## "MANHATTAN MADNESS."

PRODUCED BY FINE ARTS. FIVE REELS.

Released Oct. 1. By Triangle

**STORY**—Melodrama, with strong vein of comedy running throughout. Well constructed story. Holds interest from start to finish.

**DIRECTION**—Excellent.

**ACTION**—Fast and furious.

**SITUATIONS**—Natural and convincing. Strong comedy values.

**THRILLS**—Follow each other so rapidly that the spectator is left breathless.

**ATMOSPHERE**—Realistic.

**CONTINUITY**—Unbroken. While the story is light to the point of frothiness, it is consistently and coherently visualized.

**SUSPENSE**—Of the keenest variety.

**DETAIL**—Satisfactory in every way. One might say minutely correct.

**COSTUMES**—Modern.

**ACTING**—Very good cast.

**PHOTOGRAPHY**—Consistent with the best standards. The last word in camera effects.

**LIGHTING**—Right.

**EXTERIORS**—Great Western views. Broad and sweeping vistas of prairies and plains. Intimate views of New York City and its environs.

**INTERIORS**—Look like real habitations.

### REMARKS.

For pure and unadulterated entertainment this picture is in a class by itself. It moves swiftly and logically from one situation to another, always maintaining an even balance. The story treats of a young New Yorker filled with Western breeziness and "pep," who, returning to his club-mates in the city, finds things "dull to the point of deadness." Tired of hearing his boasts of life on the plains, with its thrills and excitement, his particular chum decides to show "our hero" that New York is not ready for the crepe and flowers just yet. The result of the compact throws Fairbanks into an unceasing turmoil in which cracker-jack comedy situations, human interest melodrama and a wee bit of heart-interest, occurring just at the right moment, keep the spectator on the qui vive from beginning to end. Technically the production leaves nothing to be desired. The consensus of New York's film rialto this week seemed to be that this was the best Triangle in which Fairbanks has appeared to date.

### BOX OFFICE VALUE.

Good full week attraction for cities of over ten thousand. Strong advertising, in which Fairbanks should be featured. However, don't overlook the story, as the title is particularly good. Suitable for any class of theatre.

### WINNIE SHEEHAN HOME.

Winifred Sheehan, general manager of the Fox Film Corporation, returned to New York Wednesday, Sept. 13, after a prolonged sojourn abroad, principally covering the larger cities of France and Great Britain.

Mr. Sheehan was accompanied by his bride, Kay Laurel, a musical star of note.

## Paramount Program

FORTHCOMING  
PARAMOUNT PICTURES

Mae Murray

IN

"The Big Sister"

Louise Huff

IN "THE

Reward of Patience"

Produced by Famous Players

Film Co.

Blanche Sweet

IN

"The Storm"

Produced by Lasky Feature

Play Co.

FAMOUS PLAYERS-LASKY

CORPORATION

445 FIFTH AVENUE

N. Y. C.

ESTABLISHED 1912

# FEATURE FILM REPORTS

## "PHANTOM FORTUNES."

VITAGRAPH. FIVE REELS.

Released Sept. 11. By V. L. S. E.

**CAST.**  
KALMAN PINSKER.....BARNEY BERNARD  
Mrs. Pisker.....Mrs. Moscovitz  
Bob Deering.....James Morrison  
Ike Mandell.....Lester Bernard  
Able Lefkowitz.....Edward Elkas  
Molly Sherman.....Adele De Garde  
Mrs. Gallagher.....Mary Maurice

**STORY**—Comedy drama. Written for screen by Sam Tauber.  
**DIRECTION**—By Paul Seardon. Excellent in every way.  
**ACTION**—Very entertaining.  
**SITUATIONS**—Well constructed. Good comedy values of the legitimate sort.  
**ATMOSPHERE**—Nicely suggested.  
**CONTINUITY**—Story is easy to follow and contains well defined thread of continuous interest.  
**SUSPENSE**—Strong.  
**DETAIL**—Properly cared for.  
**COSTUMES**—Modern.  
**ACTING**—Fine cast of Vita favorites. Types especially good. Notably artistic characterizations are offered by Mrs. Moscovitz, Edward Elkas, Mary Maurice and James Morrison.  
**PHOTOGRAPHY**—Satisfactory.  
**LIGHTING**—Ordinary.  
**EXTERIORS**—Good.  
**INTERIORS**—Good.

### REMARKS.

Barney Bernard, who is starred in "Phantom Fortunes," originated the character of Abe Potash, in the stage version of "Potash and Perlmutter," and played the role with great success during the long and unusually profitable run of that play at a prominent Broadway theatre.  
The vehicle selected by Vitagraph for his screen debut, obviously constructed to exploit Bernard's thorough human and particularly legitimate conception of the Americanized Hebrew, gives him ample scope to demonstrate his well developed talents in the line of histrionic endeavor he unquestionably excels in.  
As a whole, "Phantom Fortunes" is an artistically produced and consistently entertaining feature.

### BOX OFFICE VALUE.

First class feature. Advertise Bernard. Should make good three day attraction in larger cities. Small towns, one day.

## "HIS WIFE'S GOOD NAME."

VITAGRAPH. FIVE REELS.

Released Sept. 4. By Vitagraph.

**CAST.**  
MARY ELLEN.....LUCILLE LEE STEWART  
Kate Weld.....Jessie Miller  
Harry Weatherby.....Huntly Gordon  
His Father.....Frank Currier  
Doctor Cameron.....John Robertson  
Silk Harrington.....William Lytell Jr.

**STORY**—Written for screen by Josephine Lovett.  
**DIRECTION**—By Ralph Ince.  
**ACTION**—Slow.  
**SITUATIONS**—Old fashioned.  
**ATMOSPHERE**—Fair.  
**CONTINUITY**—Passable.  
**SUSPENSE**—Fair.  
**DETAIL**—Acceptable.  
**COSTUMES**—Modern.  
**ACTING**—Frank Currier and Huntly Gordon offer good performances. Average cast of picture players.  
**PHOTOGRAPHY**—Ordinary.  
**LIGHTING**—Ordinary.  
**EXTERIORS**—O. K.  
**INTERIORS**—O. K.

### REMARKS.

"His Wife's Good Name" is just an average sort of movie feature without anything of striking merit to recommend it as an attraction out of the ordinary run of program features.  
Lucille Lee Stewart is featured in the leading role, and shows considerable improvement over earlier efforts.  
The story is only passably interesting, and never rises to any great heights throughout the course of the entire five reels. Coincidence plays its usual part in the unraveling of the rather obvious plot.  
On the whole this fulfills every requirement of the garden variety of picture productions, and will please that portion of the photoplay fans who are not particularly critical.

### BOX OFFICE VALUE.

One day attraction. Suitable for any class spectators. Should pass O. K. in smaller houses.

### BRENON TO PRODUCE "THE LONE WOLF."

The Herbert Brenon Film Corporation has secured from Louis Joseph Vance the motion picture rights of his novel, "The Lone Wolf," which the Brenon Corporation will produce in the near future. A record price was paid for these rights, which cover distribution throughout the world.

### SELZNICK TO OPEN PHILA. EXCHANGE.

Lewis J. Selznick has arranged to open a Philadelphia exchange for his output, at No. 1339 Vine Street, that city, and will begin the distribution of Clara Kimball Young pictures in the near future, throughout the surrounding territory.

## "THE BIG SISTER."

FAMOUS PLAYERS. FIVE REELS.

Released Sept. 7. By Paramount.

**CAST.**  
Betty Norton.....Mae Murray  
Jimmy Norton.....Matty Roubert  
Rodney Channing.....Harry C. Browne  
Mrs. Spaulding.....Ida Darling  
Nitty Mendez.....Armand Cortes  
Edith.....Florence Flinn

**STORY**—Adaptation of novel by Wm. Hurlburt.  
**Melodrama.** Underworld story, with good heart interest and first rate local color.  
**DIRECTION**—By Jack O'Brien.  
**ACTION**—A trifle labored.  
**SITUATIONS**—Conventional.  
**ATMOSPHERE**—Very good.  
**CONTINUITY**—Even. Story clearly told.  
**SUSPENSE**—Well sustained.  
**DETAIL**—Satisfactory.  
**COSTUMES**—Accurate.  
**ACTING**—Tammany Young appears in this feature and shines resplendently, emphasizing the fact that a good actor can make a minor role stand out.  
**PHOTOGRAPHY**—Good.  
**LIGHTING**—Pleasing to the eye.  
**EXTERIORS**—Good, but rather familiar.  
**INTERIORS**—O. K.

### REMARKS.

"The Big Sister" will "get by" easily in the better houses, because it is competently produced, the acting is up to the best feature standards, and the star, Mae Murray, has a strong following, due to her popularity with picture fans who have followed the little dancer from her former stage environment to the screen.  
While the story isn't particularly strong it contains an appealing human interest note. All things considered "The Big Sister" can be set down as an entertaining feature.

### BOX OFFICE VALUE.

Average three day attraction. Fair advertising. Feature Murray.

## "THE UNWELCOME MOTHER."

FOX. FIVE REELS.

Released Sept. 18. By Fox.

**STORY**—Written for screen by Mary Murillo.  
**Melodrama.**  
**DIRECTION**—By James Vicent. Satisfactory.  
**ACTION**—Holding.  
**SITUATIONS**—Good melodrama.  
**ATMOSPHERE**—Fine.  
**CONTINUITY**—Even.  
**SUSPENSE**—Strong.  
**DETAIL**—Right.  
**COSTUMES**—Modern.  
**ACTING**—The Lee kiddies score. Mlle. Valkyrien, while not featured, plays one of the principal roles very well indeed.  
**PHOTOGRAPHY**—Good.  
**LIGHTING**—Average.  
**EXTERIORS**—Good and fair.  
**INTERIORS**—Convincing.

### REMARKS.

"The Unwelcome Mother" is an appealing melodrama of old fashioned construction, but, withal, convincing enough as acted by the cast to put it over without any trouble whatsoever.  
A series of incidents occurring on a sailing vessel containing plenty of exciting action of the sort calculated to delight the heart of the average picture patron gives the story an added thrill or two.  
A realistic storm at the opening, showing a lighthouse keeper watching for vessels in possible need of assistance, gives the proceedings a flying start, and discloses Director Vincent as an artistic producer with an eye for genuine scenic values.  
Walter Law is featured, but does very little, principally because of a noticeable lack of opportunity.  
**BOX OFFICE VALUE.**  
"The Unwelcome Mother" should make money as a two and three day attraction for the middle grade exhibitors.

CLARA KIMBALL YOUNG

in

## The Dark Silence

Directed by ALBERT CAPELLANI

A WORLD PICTURE

## "THE HOUSE OF LIES."

MOROSCO. FIVE REELS.

Released Sept. 14. By Paramount.

**CAST:**  
Edna Coleman.....Edna Goodrich  
Marcus Aureli.....Juan de la Cruz  
Dorothy.....Kathleen Kirkham  
Mrs. Coleman.....Lucille Ward  
Winthrop Haynes.....Harold Holland  
Dr. Barnes.....Herbert Standing

**STORY**—Modern problem play, with a liberal dash of society drama and melodrama.  
**DIRECTION**—By Wm. D. Taylor. Good throughout.  
**ACTION**—Interesting.  
**SITUATIONS**—Trite.  
**ATMOSPHERE**—Good.  
**CONTINUITY**—Even.  
**SUSPENSE**—Strong enough.  
**DETAIL**—O. K.  
**COSTUMES**—Modern.  
**ACTING**—Juan De La Cruz and Herbert Standing offer decidedly artistic portrayals, which stand out.  
**PHOTOGRAPHY**—Excellent.  
**LIGHTING**—Beautiful.  
**EXTERIORS**—Good.  
**INTERIORS**—Good.

### REMARKS.

"The House of Lies" tells a familiar story in interesting fashion. As far as production, sets, etc., are concerned the feature will stand comparison with the best. The story is not overstrong, but as visualized by Wm. D. Taylor, holds very well.  
Edna Goodrich is the star, and in addition to photographing beautifully gives every evidence of being a competent screen artist. Good supporting cast.

### BOX OFFICE VALUE.

Average three day attraction. Advertise Edna Goodrich. Feature suitable for best houses.

## "BLACK FRIDAY."

RED FEATHER. FIVE REELS.

Released Sept. 18. By Universal.

**STORY**—Melodrama. Story of frenzied finance. Action laid in period of Pres. Grant's second administration. Written by Frederick Isham.  
**DIRECTION**—By Lloyd Carleton. Fair.  
**ACTION**—Slow.  
**SITUATIONS**—Mechanical.  
**THRILLS**—Unconvincing.  
**ATMOSPHERE**—Passable.  
**CONTINUITY**—Up and down.  
**SUSPENSE**—Lacking.  
**DETAIL**—Fair.  
**COSTUMES**—Accurate, according to period.  
**ACTING**—Most of cast overact, thus living up to Universal's conventional movie standard of screen histrionism.  
**PHOTOGRAPHY**—Ordinary.  
**LIGHTING**—Commonplace.  
**EXTERIORS**—Will do.  
**INTERIORS**—Average.

### REMARKS.

"Black Friday" is a conventional melodrama, which possesses a redeeming trait in the fact that the story is laid in a period of the nation's history that permits of the introduction of types and atmosphere radically different from the characters and environment customarily found in the regulation "Wall Street" picture play. The feature, as a whole, lacks class.  
Dorothy Davenport is the star, and in view of the limitations of plot and play, does well enough when it comes to acting, and on "clothes" and appearance registers one hundred per cent.

### BOX OFFICE VALUE.

Second class feature. Suitable any grade of spectators. One day. Advertise story and period with discretion, according to size of house and locality.

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